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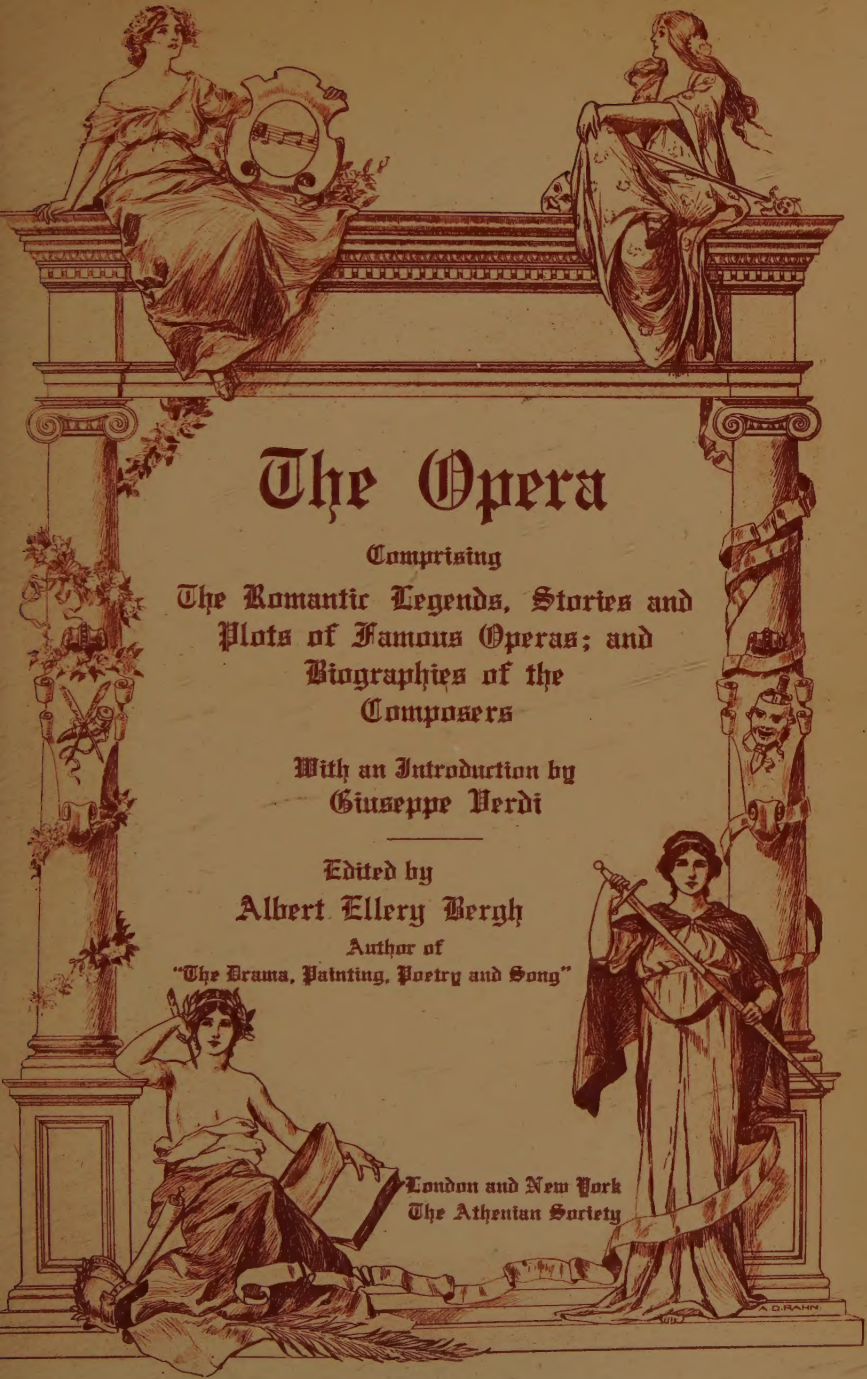
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# The Opera

Comprising  
The Romantic Legends, Stories and  
Plots of Famous Operas; and  
Biographies of the  
Composers

With an Introduction by  
Giuseppe Verdi

Edited by  
Albert Ellery Bergh

Author of  
"The Drama, Painting, Poetry and Song"

London and New York  
The Athenian Society



*CARMEN*

*After an original painting by William De Leftwich Dodge*



ESCAMILLO. *May death be mine if this heart holds  
other than thine !*

CARMEN.—ACT IV.—SCENE I







# The Opera

Editor-in-Chief

ALFRED BATES

Trinity College, Cambridge, England

Associate Editors

JAMES P. BOYD, A.M., L.B.

Lafayette College

Prof. JOHN P. LAMBERTON

University of Pennsylvania

Managing Editor

ALBERT ELLERY BERGH

SPECIAL INTRODUCTION

BY

**GIUSEPPE VERDI**



**VOLUME III**

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# Contents

|                                            | PAGE  |
|--------------------------------------------|-------|
| MODERN FRENCH COMPOSERS . . . . .          | I-148 |
| Thomas, Ambroise . . . . .                 | I     |
| <i>Le Caïd</i> . . . . .                   | 12    |
| <i>Le Songe d'une Nuit d'Été</i> . . . . . | 13    |
| <i>Mignon</i> . . . . .                    | 15    |
| <i>Hamlet</i> . . . . .                    | 18    |
| <i>Françoise de Rimini</i> . . . . .       | 20    |
| Bizet, Georges . . . . .                   | 25    |
| <i>Les Pêcheurs de Perles</i> . . . . .    | 30    |
| <i>Djamileh</i> . . . . .                  | 32    |
| <i>Carmen</i> . . . . .                    | 34    |
| Delibes, Clément Philibert Léo . . . . .   | 39    |
| <i>Le Roi l'a Dit</i> . . . . .            | 41    |
| <i>Lakmé</i> . . . . .                     | 43    |
| Lalo, Édouard Victor Antoine . . . . .     | 45    |
| <i>Le Roi d'Ys</i> . . . . .               | 46    |
| Chabrier, Alexis Emmanuel . . . . .        | 51    |
| <i>Le Roi Malgré Lui</i> . . . . .         | 52    |
| <i>Gwendolin</i> . . . . .                 | 55    |
| Saint-Saëns, Charles Camille . . . . .     | 57    |
| <i>Samson et Dalila</i> . . . . .          | 68    |
| <i>Henry VIII</i> . . . . .                | 71    |
| <i>Proserpine</i> . . . . .                | 74    |
| <i>Hélène</i> . . . . .                    | 75    |
| Reyer, Ernest . . . . .                    | 77    |
| <i>Sigurd</i> . . . . .                    | 79    |
| <i>Salammbo</i> . . . . .                  | 82    |

Publ. 31

|                                            | PAGE    |
|--------------------------------------------|---------|
| Massenet, Jules . . . . .                  | 87      |
| <i>Le Roi de Lahore</i> . . . . .          | 91      |
| <i>Henriette</i> . . . . .                 | 92      |
| <i>Manon</i> . . . . .                     | 97      |
| <i>Le Cid</i> . . . . .                    | 100     |
| <i>Werther</i> . . . . .                   | 102     |
| <i>Esclarmonde</i> . . . . .               | 105     |
| <i>Thaïs</i> . . . . .                     | 106     |
| <i>La Navarraise</i> . . . . .             | 108     |
| <i>Sapho</i> . . . . .                     | 111     |
| <i>Grisélidis</i> . . . . .                | 113     |
| <i>Le Jongleur de Nôtre Dame</i> . . . . . | 115     |
| Bruneau, Alfred . . . . .                  | 119     |
| <i>L'Attaque du Moulin</i> . . . . .       | 120     |
| Charpentier, Gustave . . . . .             | 123     |
| <i>Louise</i> . . . . .                    | 124     |
| Debussy, Claude Achille . . . . .          | 129     |
| <i>Pelléas et Mélisande</i> . . . . .      | 130     |
| Dukas, Paul . . . . .                      | 135     |
| <i>Ariana et Barbe-Bleue</i> . . . . .     | 136     |
| Messenger, André Charles Prosper . . . . . | 143     |
| <i>Veronique</i> . . . . .                 | 144     |
| <i>La Basoche</i> . . . . .                | 145     |
| <i>Madame Chrysanthème</i> . . . . .       | 147     |
| Blockx, Jan . . . . .                      | 149     |
| <i>Princesse d'Auberge</i> . . . . .       | 150     |
| MODERN GERMAN COMPOSERS . . . . .          | 153-216 |
| Cornelius, Peter . . . . .                 | 153     |
| <i>The Barber of Bagdad</i> . . . . .      | 155     |
| Götz, Hermann . . . . .                    | 159     |
| <i>The Taming of the Shrew</i> . . . . .   | 161     |
| Goldmark, Carl . . . . .                   | 165     |
| <i>Die Königin von Saba</i> . . . . .      | 168     |
| <i>Merlin</i> . . . . .                    | 171     |
| <i>The Cricket on the Hearth</i> . . . . . | 173     |
| <i>The Prisoner of War</i> . . . . .       | 175     |
| Humperdinck, Engelbert . . . . .           | 177     |
| <i>Hänsel und Gretel</i> . . . . .         | 178     |



# CONTENTS.

v

|                                              | PAGE    |
|----------------------------------------------|---------|
| <i>The Forced Marriage</i> . . . . .         | 182     |
| Nessler, Victor . . . . .                    | 185     |
| <i>The Piper of Hamelin</i> . . . . .        | 186     |
| <i>Der Trompeter von Säkkingen</i> . . . . . | 189     |
| Strauss, Richard . . . . .                   | 193     |
| <i>Guntram</i> . . . . .                     | 204     |
| <i>Fuersnoth</i> . . . . .                   | 208     |
| <i>Salome</i> . . . . .                      | 211     |
| <i>Electra</i> . . . . .                     | 213     |
| MODERN ITALIAN COMPOSERS . . . . .           | 217-314 |
| Petrella, Enrico . . . . .                   | 217     |
| <i>Le Precauzioni</i> . . . . .              | 217     |
| <i>Ione</i> . . . . .                        | 219     |
| <i>I Promossi Sposi</i> . . . . .            | 223     |
| Ponchielli, Amilcare . . . . .               | 225     |
| <i>La Gioconda</i> . . . . .                 | 226     |
| Marchetti, Filippo . . . . .                 | 231     |
| <i>Ruy Blas</i> . . . . .                    | 232     |
| Boïto, Arrigo . . . . .                      | 235     |
| <i>Mefistofele</i> . . . . .                 | 239     |
| Gomez, Antonio Carlos . . . . .              | 241     |
| <i>Il Guarany</i> . . . . .                  | 241     |
| Catalani, Alfredo . . . . .                  | 245     |
| <i>La Wally</i> . . . . .                    | 245     |
| Mascagni, Pietro . . . . .                   | 249     |
| <i>Cavalleria Rusticana</i> . . . . .        | 250     |
| <i>L'Amico Fritz</i> . . . . .               | 252     |
| <i>Iris</i> . . . . .                        | 254     |
| Leoncavallo, Ruggiero . . . . .              | 259     |
| <i>I Pagliacci</i> . . . . .                 | 260     |
| <i>I Medici</i> . . . . .                    | 263     |
| <i>Zaza</i> . . . . .                        | 266     |
| <i>Roland of Berlin</i> . . . . .            | 270     |
| Puccini, Giacomo . . . . .                   | 273     |
| <i>Le Villi</i> . . . . .                    | 274     |
| <i>Manon Lescaut</i> . . . . .               | 276     |
| <i>La Bohème</i> . . . . .                   | 278     |
| <i>La Tosca</i> . . . . .                    | 281     |

|                                             | PAGE    |
|---------------------------------------------|---------|
| <i>Madame Butterfly</i> . . . . .           | 287     |
| Spinelli, Niccola . . . . .                 | 291     |
| <i>A Basso Porto</i> . . . . .              | 291     |
| Giordano, Umberto . . . . .                 | 295     |
| <i>André Chenier</i> . . . . .              | 296     |
| <i>Fedora</i> . . . . .                     | 298     |
| <i>Siberia</i> . . . . .                    | 302     |
| Mancinelli, Luigi . . . . .                 | 305     |
| <i>Ero e Leandro</i> . . . . .              | 306     |
| Cilèa, Francesco . . . . .                  | 309     |
| <i>Adriana Lecouvreur</i> . . . . .         | 310     |
| SLAVONIC COMPOSERS . . . . .                | 315-354 |
| Glinka, Michael Ivanovitch . . . . .        | 315     |
| <i>A Life for the Czar</i> . . . . .        | 316     |
| Rubinstein, Anton Gregor . . . . .          | 319     |
| <i>The Children of the Plains</i> . . . . . | 321     |
| <i>Feramors</i> . . . . .                   | 322     |
| <i>Il Demonio</i> . . . . .                 | 323     |
| <i>The Maccabees</i> . . . . .              | 325     |
| <i>Nero</i> . . . . .                       | 329     |
| Tschaikowski, Peter Iljitch . . . . .       | 333     |
| <i>Eugen Onegin</i> . . . . .               | 337     |
| <i>La Dama di Picche</i> . . . . .          | 338     |
| Moskowski, Moritz . . . . .                 | 341     |
| <i>Boubdil</i> . . . . .                    | 341     |
| Paderewski, Ignace . . . . .                | 345     |
| <i>Manru</i> . . . . .                      | 346     |
| Smetana, Friedrich . . . . .                | 349     |
| <i>Die verkaufte Braut</i> . . . . .        | 350     |
| <i>Dalibor</i> . . . . .                    | 352     |
| <i>Der Kuss</i> . . . . .                   | 354     |

# Illustrations

|                                                     | FACING PAGE         |
|-----------------------------------------------------|---------------------|
| CARMEN.....                                         | <i>Frontispiece</i> |
| After an original painting by William De L. Dodge.  |                     |
| MANON.....                                          | 85                  |
| Photogravure reproduction of the original painting. |                     |
| CAVALLERIA RUSTICANA.....                           | 248                 |
| Photogravure reproduction of the original painting. |                     |



# The Opera.

## PART III.

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### Ambroise Thomas.

It has become a trite saying that music is the youngest of the arts. The truth of this is nevertheless indisputable, and the remark is perhaps more applicable to music as represented in the "lyrical drama" than in any other form. What pleases one generation is often distasteful to the next, and a period of twenty or even ten years has sometimes been sufficient to witness a thorough evolution in the methods and general style of dramatic music. The career of Ambroise Thomas is, from this point of view, interesting to study.

Every art has traversed a period of degeneration, when true æsthetics have been neglected and men of undoubted talent, or even genius, have been unable to free themselves from the shackles of a vitiated taste. This applies, perhaps, more to music than to any other art, probably for the reason that in this case the demand upon the intellect is proportionately greater, and a certain degree of culture is absolutely necessary for its due appreciation. There is a semblance of truth in the contention advanced by Rubinstein, that music is the reflex of its time, and even re-echoes the political events and general state of culture of the age.

We are able with a tolerable degree of certainty to determine the period when a house was built by the style of its architecture, just as we experience no difficulty, as a rule, in discovering the date when a picture was painted through details that unmistakably reveal the epoch when the artist lived, even if the subject he may have chosen to illustrate be ever so remote. The well-known picture by Paul Veronese of the "Marriage Feast of Cana" is a case in point.

In respect to music, a similar law would appear to govern its manifestations, and special characteristics are associated with the productions of different epochs. This is made evident by the non-success that attends the composer whose genius impels him onward towards new and unknown horizons. Woe be to the one who has the temerity to forestall his own generation. Although immortality and a tardy homage to his memory may be his reward, these will perhaps scarcely afford compensation for the trials and hardships endured whilst battling for sheer existence in this vale of tears. It is questionable whether the wisest course to adopt is that followed by Hector Berlioz, or the course that brought prosperity as well as celebrity to Ambroise Thomas; for whereas the former may result in post-mortem panegyrics, the latter procures a more immediate recompense.

Charles Louis Ambroise Thomas was born at Metz on the fifth of August, 1811, the same year as Liszt. He entered the Paris Conservatoire in 1828, and studied there under Zimmerman, Dourlen and Lesuer; also receiving instructions from Kalkbrenner and Barbereau. The vein of sentiment which in later years

was to be so prominent a feature in his compositions must have been noticeable even at that time, for it is said that his master, Lesuer, on being told that the future author of *Mignon* was seventh in the class, remarked: "Thomas est vraiment ma note sensible." (The seventh note of the scale, or what we call the leading note, is known in French as "la note sensible.")

Having won the "Prix de Rome" in 1832 for a cantata entitled *Herman et Ketty*, Thomas repaired to Italy, where he spent the following three years according to the usual custom. It must have been about this time that he composed the trio and *Caprices en forme de Valses* for piano. During his sojourn in the eternal city Thomas made himself popular with all who knew him.

The operatic career of the composer of *Mignon* dates from the year 1837, his first venture being a one-act comic opera entitled *La Double Échelle*, produced at the Opéra Comique. This was succeeded the following year by *Le Perruquier de la Régence* at the same theatre; and in 1839 by *La Gipsy*, a ballet at the Opéra, in collaboration with Benoist, and *Le Panier Fleuri*, at the Opéra Comique.

The prolific nature of the composer's talent was further illustrated by the production in quick succession of *Carline* (1840), *Le Comte de Carmagnole* (1841), *Le Guerillero* (1842), and *Angélique et Médor* (1843), none of which obtained any appreciable success. It was otherwise with *Mina*, a three-act comic opera, produced at the Opéra Comique in 1843, which enjoyed a certain vogue at the time, but has not survived.



The first permanent success achieved by Thomas was with *Le Caïd*, a light opera given in 1849, which rapidly became popular, and is regarded by some as the precursor of the style of *opéra bouffe* which was destined later on to achieve so great a notoriety at the hands of Offenbach and his imitators. *Le Caïd*, in which the composer amusingly parodies the absurdities associated with the now happily obsolete Italian opera style of this period, would nowadays pass muster as a high-class *opérette*. This bright little score is full of that *esprit* of which French composers seem to possess the secret, and is wedded to an exceedingly amusing libretto. *Le Caïd* has remained popular in France, and occupies a permanent place in the *répertoire* of the Paris Opéra Comique.

Before proceeding with the composer's operatic career, it may be well to mention a phase in his existence during which he bravely performed his duties as a citizen. At the time of the political troubles of 1848, when art was forcibly relegated into the background, Ambroise Thomas donned the uniform of a *garde national*. It is related that one night, when passing under the windows of his friend and collaborator, Sauvage, with whom he was at that moment working, he shouted out to him, brandishing his gun, "This is the instrument upon which I must compose to-day; the music it produces requires no words." Happily Thomas was able soon to revert to more pacific and profitable occupations.

The composer's next work was *Le Songe d'une Nuit d'Été* ("A Midsummer Night's Dream"), given at the Opéra Comique in 1851. The opera did not achieve a

similar success to *Le Caïd*, but it possesses merit of a higher order, and is even now still occasionally performed. *Le Songe d'une Nuit d'Été* has nothing to do with Shakespeare's comedy, as its name might imply. Curiously enough, the immortal bard is made to figure as the hero of the piece.

*Raymond*, a three-act opera, founded upon the story of the Man with the Iron Mask, followed in 1851, but the overture is the only number that has survived. In the course of the same year Thomas was elected a member of the Institute in the place of Spontini. It can scarcely be said that this brought him much luck, for of the five operas that he wrote within the ten succeeding years not one has kept the stage. The operas in question are *La Tonelli* (1853); *La Cour de Célimène* (1855); *Psyché* (1857), a revised version of which was produced at the Opéra Comique in 1878; *Le Carnaval de Venise* (1857), and *Le Roman d'Elvire* (1860).

After these comparative failures the composer appears to have taken a much-needed rest and to have devoted some time to reflection, which was to be productive of excellent results. It may safely be urged that had Thomas died at this period he would have been only entitled to rank with musicians of subordinate talent. As it happened, he had not then given the full measure of his worth, and the two works destined to procure for him the wide reputation he enjoys belong to his full maturity.

Six years after the *Roman d'Elvire*, the bills of the Opéra Comique announced the first performance of *Mignon*, the instantaneous success of which must have

helped to console the composer for former reverses. In constructing an opera book out of Goethe's *Wilhelm Meister*, the librettists, Michel Carré and Jules Barbier, showed an even greater independence of spirit than they displayed when adapting Goethe's *Faust*, for they deliberately altered the original *dénouement*, and instead of ending the work with Mignon's death, they prosaically allowed her to marry the hero, with whom she is presumably supposed to live happily forever afterwards, possibly in order not to depart too abruptly from the conventionalities of the Opéra Comique Theatre, which had long been a match-making centre for the *bourgeoisie*.

Fortunately Ambroise Thomas did not compose his *Hamlet* for the Opéra Comique, otherwise who knows but that the Prince of Denmark would not have been made to see the error of his ways, and might have wed the fair Ophelia, who would thereby have been saved from going mad, and spared the trouble of mastering the vocal acrobatics that are always indulged in by operatic heroines who are bereft of reason. The marriage festivities given in honor of Hamlet and Ophelia would have enabled Thomas to make use of his ballet music, and everyone would have been left happy and contented, except perhaps the Ghost, who is sufficiently tedious not to deserve any sympathy. It is but fair to say that the requirements of *habitués* at the Opéra Comique changed considerably in subsequent years. Realism invaded the stage, and a tragic ending was no longer the exception to the rule in works destined for that theatre.

The poetical subject of *Mignon* was well suited to the

refined nature of the composer's talent. The suave cantilena, "Connais-tu le pays;" the melodious duet between Mignon and the old harpist, "Légères Hironnelles;" the piquant little gavotte that precedes the second act; the tenor song, "Adieu, Mignon," and the brilliant overture, are among the most noteworthy and popular numbers of the opera.

The original interpretation of *Mignon* was of great excellence. Nothing could have been better than Mme. Galli Marié's assumption of the heroine, an actual embodiment of Ary Scheffer's well-known pictures of Mignon. There have been many artists in this part, but none who so completely realized the character in all its details. Mme. Cabel personified Philine, and the cast included also Achard (Wilhelm Meister), Coudere (Laertes), and Bataille (Lothario). Christine Nilsson, Minnie Hauk and Marie Van Zandt should be mentioned as successful interpreters of the title rôle. For the Italian version, Thomas altered the small part of Frédéric, and added a vocal arrangement of the "Entr'acte Gavotte" for the late Mme. Trebelli. *Mignon*, it may be mentioned, was the opera that was being performed on the night of the terrible fire that destroyed the Opéra Comique in 1887.

In Germany and in Austria *Mignon* has not proved less successful than it has in France, and the following appreciation of Dr. Edward Hanslick may not prove uninteresting: "This opera is in no place powerfully striking, and is not the work of a richly organized, original genius. Rather does it appear to us as the work of a sensitive and refined artist showing the practical ability of a master-hand. Occasionally somewhat

meagre and tawdry, akin to the vaudeville style, the music to *Mignon* is nevertheless mostly dramatic, spirited and graceful, not of deep, but of true, and in many instances warm feeling. Its merits and defects are particularly French, which is the reason why the first are more noticeable upon the French and the latter upon the German boards."

Having followed the example of Gounod in going to Goethe for a subject, Ambroise Thomas further trod in his illustrious *confrère's* footsteps by seeking for inspiration in the works of Shakespeare. The opera of *Hamlet*, performed for the first time in 1868, was the result. After having cruelly libelled the bard of Avon by presenting him in the character of a drunkard in his *Songe d'une Nuit d'Été*, the composer of *Mignon* was but making an *amende honorable* in doing his best to provide one of the immortal poet's greatest works with a worthy musical setting. If his attempt can scarcely be said to have been crowned with the fullest amount of success, the fault is not entirely his own, unless he may be blamed for ignoring the fact of discretion being the better part of valor.

In endeavoring to set Shakespeare's tragedy to music Ambroise Thomas undertook an almost impossible task, and it is scarcely surprising that he should not have been entirely successful. Then again the peculiar nature of the composer's talent would appear to have been absolutely unsuited to the musical interpretation of a tragedy of this description.

In judging the operatic version of *Hamlet*, the fact must be borne in mind that this was written for the Paris Opera, and subjected to the exigencies of that in-

stitution, which were then far more stringent than at the present time, when Wagner has been admitted into the stronghold, *Lohengrin* forms part of the regular *répertoire*, and the *Walküre* draws large audiences. Amongst these exigencies must be specially mentioned the introduction of a ballet towards the middle of an opera, whatever its subject. Wagner's refusal to conform to this practice had not a little to do with the failure of *Tannhäuser* at the Paris Opera in 1861.

The French are ever priding themselves upon their superiority to the rest of the world in all matters theatrical. They are nevertheless prepared to accept the most glaring inconsistencies in the matter of operatic "libretti." What, for instance, can be more incongruous than the introduction of a set ballet in a tragedy like *Hamlet*? This can almost be placed on a similar level of absurdity as the mazourka introduced by Gounod in his *Polyeucte*, the action of which takes place during the time of the early Christian martyrs, or as the Scotch ballet supposed to be performed at Richmond in Saint-Saëns' *Henry VIII.*

Curiously enough, the most successful portion of *Hamlet* turned out to be precisely this ballet act, during which all the choregraphic resources of the Paris Opera House were called into play. In order to render justice to this work it is necessary to try and forget Shakespeare as much as possible and look upon it in a purely operatic light, when much will be found that can be unreservedly admired. The melodies are refined, and a certain poetical tinge, peculiar to the composer, pervades its pages, whilst the instrumentation is alto-



gether of great excellence. In this last branch Ambroise Thomas always proved himself highly proficient.

The original interpretation of *Hamlet* had much to do with the success that attended it, and the parts of Ophelia and Hamlet found unrivalled exponents in Christine Nilsson and Faure. During the rehearsals, in order to be free from interruption, Thomas transferred his abode to the Opera House itself, where he was allotted a room and kept a strict prisoner by the manager, with his piano and a goodly assortment of cigars to keep him company, for the composer of *Hamlet* had always been an inveterate smoker. On the night following the first representation he was re-accorded his liberty, and, being asked to make a few alterations in his score, plaintively remarked that he thought "his two months were over."

At this period Ambroise Thomas was one of the lions of the day, and a favorite at the Court of Napoleon III. He had now reached the apogee of his fame. He had been made an Officier d'Académie in 1858, and was a Commander of the Legion d'Honneur, and his musical reputation was to receive its final consecration when he was called upon, in 1871, to succeed the veteran Auber as director of the Paris Conservatoire.

After that his dramatic compositions were few and far between. *Gille et Gillotin*, a one-act trifle written many years previously, was played at the Opéra Comique in 1874; *Françoise de Rimini*, a grand opera in five acts, was produced at the Opéra in 1882, and *La Tempête*, a ballet, was given at the same theatre in 1889. He died in Paris on February 12, 1896.

In examining the compositions of Ambroise Thomas, it is impossible to avoid being struck by the eclecticism that pervades them all. The composer of *Mignon* was not one of those great leaders of musical thought whose individuality becomes stamped in an indelible fashion upon the art products of their period. He was content to follow at a respectful distance the evolution that had gradually been effected in the "lyrical drama," taking care to avoid compromising himself through a too marked disregard of recognized traditions. Hence the presence of much needless ornamentation and countless florid passages, introduced obviously in order to show off the singer's voice, that cause many of his works to appear old-fashioned.

Adolphe Jullien, the well-known critic, somewhat severely sums up the measure of the composer's talent in the following words: "The principal talent of Mons. Thomas consists in having been able to bend himself to the taste of the public by serving up in turn the style of music that suited it best. Very clever in his art, but without any originality or conviction of any sort, he began by writing *opéra comiques* imitated from Auber, and pasticcios of Italian *opéra buffa* imitated from Rossini (such as *Carline* and *Le Caïd*). He then attempted the dramatic *opéra comique*, after the manner of Halévy, in the *Songe d'une Nuit d'Été*, and *Raymond*. Later on he did not disdain to compete with Clapisson in writing *Le Carnaval de Venise* and *Psyché*. Then, after a long period of inaction provoked through several repeated failures, during which the star of Gounod had risen on the horizon, he attempted a new style, imitated from that of his young rival, with



*Mignon* and *Hamlet*. In one word, he is a musician of science and worth absolutely devoid of artistic initiative, and who turns to all the four quarters of the winds when these blow in the direction of success."

These words contain undoubted elements of truth, inasmuch as they accentuate the fact that Ambroise Thomas' talent partakes largely of an assimilative nature. Notwithstanding this, there is a certain degree of personality evident in much of his music, discernible through an indefinable touch of melancholy that imparts a measure of distinction to many of his works, which would be sought for in vain among the compositions of his more immediate contemporaries.

Ambroise Thomas was one of the last offshoots of a brilliant period, showing in his later works indications of a desire to follow the new movement, without possessing sufficient strength to do more than make a feeble attempt at breaking through the bonds of operatic "routine," and ridding himself of the tyranny of the vocalist.

His work is unequal as a whole, but there is sufficient good in *Mignon* and *Hamlet* to atone for many weaknesses, and it is through these operas that his name will be handed down to posterity.

### **Le Caïd.**

Opera in two acts by Ambroise Thomas. Libretto by Sauvage.

Characters: Birotteau, a barber; Virginie, a milliner; the Caïd; his daughter; the drum-major.

Place, Algeria. Time, Nineteenth Century. First produced at Paris in 1849.

A barber who has sought his fortune in Algeria is most unsuccessful in obtaining custom. In the hope of receiving twenty thousand dinars as recompense he proposes to the local magistrate, or Caïd, to give him the names of men who will promise to give him (the Caïd) a blow with a stick while he is exercising his functions as night-magistrate. The Caïd accepts the offer, mentally resolving, however, to substitute the hand of his daughter when the time comes for payment.

But the heart of Birotteau, the barber, belongs to Mdlle. Virginie, a milliner of the Rue Vivienne, who has also come to seek her fortune in Algeria, while the daughter of the Caïd is greatly smitten with a French drum-major. To tell the story briefly, after many complications, and a scene in which the barber himself administers to the Caïd the blows of a stick which he had engaged to deliver, the unfortunate official is compelled to pay the twenty thousand dinars, and receives in exchange a pomade which is guaranteed to be an infallible cure for the effects of the bastonnade.

### **Le Songe d'une Nuit d'Été.**

*(A Midsummer Night's Dream.)*

Opera in three acts by Ambroise Thomas. Libretto by Rosier and Leuven.

Characters: Queen Elizabeth; William Shakespeare; Sir John Falstaff, Governor of Richmond Park; Latimer; Olivia, maid of honor to the Queen; Court attendants, servants, sailors, and English peasants.

Place, England. Time, Sixteenth Century. First produced at Paris in 1850.

Contrary to expectations, the personages and the charming inventions of Shakespeare are not to be found in this opera. Puck, Oberon and Titania give place to Elizabeth, Shakespeare, Latimer, Falstaff and Olivia, and neither is it by their best traits that the characters of the Queen and her immortal poet are presented. The delightful music of the composer is undoubtedly better adapted to the English fantasy than to this libretto, which offers many scenes of somewhat questionable taste.

In some unexplained way Queen Elizabeth and her maid of honor find themselves separated from the royal cortège in the park at Richmond. They are pursued by sailors, and take refuge in a tavern, where they find William Shakespeare, surrounded by his comrades, occupied in drinking. The Queen, who is masked, tries in vain to recall to the mind of the poet a sense of better things. He mocks at her preaching, and goes on drinking. Presently he rolls under the table, and presents a shocking spectacle of intoxication. Elizabeth orders Sir John Falstaff, governor of Richmond Palace, to transport Shakespeare to the park surrounding that palace. It is night; the waters of the lake, the moonlight shining through the branches of the trees, the general effect of a deep forest, all combine to confuse the senses of Shakespeare upon his awakening. He hears harmonious sounds; presently he sees a white form, and a voice is heard. It is that of his muse, who reproaches him for his neglect and his threatened abandonment of her. The poet, instantly captivated by the apparition, soon perceives that his good genius is no other than a charming woman. He advances towards

her, and Olivia, terrified by the situation in which the Queen has placed herself by impersonating the apparition, substitutes herself for her royal mistress.

A lover of Olivia, despite the protests of Shakespeare, challenges him to a duel. The encounter takes place immediately, and after a few passes Latimer falls. Olivia is dismayed, and, joined by the Queen, betrays the royal incognita. Shakespeare—whose head in this opera does not appear to be very strong—believes that he has killed Lord Latimer. He takes flight, and throws himself into the river. He is fished out, however, and carried home.

The Queen orders Sir John and the other actors in this nocturnal comedy to forget everything that they have seen, and then sends for Shakespeare. The poet immediately imagines that the Queen is in love with him. He arrives transported with rapture, and finds himself received and mocked as a dreamer. Elizabeth alone has pity upon his despair, and says to the poet: "But for you the events of this night shall be a dream to all the world," meaning, no doubt, that in that night's happenings the inspiration should be found for Shakespeare's exquisite fantasy, *A Midsummer Night's Dream*.

### Mignon.

Opera in three acts by Ambroise Thomas. Libretto founded by Carré and Barbier on Goethe's novel *Wilhelm Meister*.

Characters: Wilhelm Meister; Friedrich; Philine; Laërtes; Lothario; Mignon; Jarno; gypsies, guests, people.

Place, a small city in Germany; a castle in Italy. Time, Eighteenth Century. First produced at Paris in 1866.

The two first acts of *Mignon* take place in Germany. Lothario, a half demented old man, poorly clad as a wandering minstrel, seeks his lost daughter Sperata. Mignon comes on the stage with a band of gypsies, who abuse her because she refuses to dance. Lothario advances to protect her, but Jarno, the chief of the troop, only scorns him, until a student, Wilhelm Meister, steps forth and rescues her. A young actress named Philine compensates the gypsy for his loss by giving him all the silver she has in her purse.

Mignon, grateful for the rescue, falls in love with Wilhelm, and wants to follow and serve him, but the young man, though delighted with her loveliness and humility, does not perceive her love. Nevertheless, he takes her with him. He is of good family, but by a whim chooses to stay with a troop of comedians, to whom he takes his protégé.

The coquette, Philine Lothario, loves Wilhelm, and has completely enthralled him by her arts and graces. She awakens bitter jealousy in Mignon, who tries to drown herself, but is hindered by the sweet strains of Lothario's harp, which appeal to the nobler feelings of her nature. Lothario always keeps near her, watching over the lovely child. He instinctively feels himself attracted towards her; she recalls his lost daughter to him, and he sees her as abandoned and lonely as himself. Mignon, hearing how celebrated Philine is, wishes that the palace within which Philine plays may be struck by

lightning, and Lothario at once executes her wish by setting the house on fire.

When the guests rush into the garden, Philine orders Mignon to fetch her bouquet, flowers which the thoughtless youth, Wilhelm, offered to his mistress, Philine. Mignon, reproaching herself for her sinful wish, at once flies into the burning house, and only after she has entered does her friend, Laërtes, perceive that the theatre has caught fire, too. Everyone believes Mignon lost; but Wilhelm, rushing into the flames, is fortunate enough to rescue her.

The third act carries us to Italy, where the sick Mignon has been brought. Wilhelm, having discovered her love, which she reveals in her delirium, vows to live only for her. Lothario, no longer a minstrel, receives them as the owner of the palace, from which he had been absent since the loss of his daughter. When he shows Mignon the relics of the past, a scarf and a bracelet of corals are suddenly recognized by her. She begins to remember her infantile prayers, she recognizes the hall with the marble statues and her mother's picture on the wall. With rapture Lothario embraces his long-lost Sperata. But Mignon's jealous love has found out that Philine followed them, and she knows no peace until Wilhelm proves to her satisfaction that he loves her best.

At last Philine graciously renounces Wilhelm, and turns to Friedrich, one of her many adorers, whom to his own great surprise she designates as her future husband. Mignon at last openly avows her passion for Wilhelm. The people, hearing of the arrival of their master, the Marquis of Cypriani, hitherto known as

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Lothario, come to greet him with loud acclamations of joy, which grow still louder when he presents to them his daughter, Sperata, and Wilhelm, her chosen husband.

### Hamlet.

Opera in five acts by Ambroise Thomas. Libretto adapted from Shakespeare by Carré and Barbier.

Characters: Hamlet; Claudius, King of Denmark; Polonius, chancellor; Laërtes, his son; Ophelia, his daughter; Gertrude, Hamlet's mother, Queen of Denmark; the ghost of Hamlet's father; Marcellus and Horatio, officers and friends of Hamlet; noblemen and ladies of the court; soldiers, retainers and servants; strolling players and grave-diggers, village maidens.

Place, Helsingfors, Denmark. Time, Middle Ages. First produced at Paris in 1868.

The first act shows Hamlet's disgust and pain at his mother's early wedding with Claudius, King of Denmark, only two months after her first husband's death. Ophelia vainly tries to divert his sombre thoughts. He finds her love very welcome, however, and when her brother Laërtes, before starting on a long journey, commends her to his friend's protection, Hamlet swears to be true to her unto death.

In an interview at midnight with his father's ghost, Hamlet experiences great revulsion of feeling, when he discovers that his mother's second husband is his father's murderer. The ghost urges Hamlet to avenge his parent, which he swears to do.

In the second act Hamlet is very much changed. He not only avoids his father and mother, but also shuns



Ophelia, who vainly tries to understand his strange behavior. Determined to find out the truth about Claudius' guilt, Hamlet has paid an actor, who happens to come with a company of strolling players to the castle of Helsingfors, to enact the old tragedy of King Gonzaga's murder. When the actor pours the poison into the sleeping king's ear Claudius sinks back half fainting, and Hamlet, keenly observant, loudly accuses him of his father's death.

But he is unable to take action, and after King Claudius' escape Hamlet seeks his mother's room to ponder on his wrongs. Hidden behind a pillar, he overhears from Claudius' own lips that Ophelia's father, old Polonius, is the King's accomplice. This destroys the last spark of his belief in humanity. Thrusting the weeping Ophelia from him, he advises her to shut herself into a convent and to bid farewell to all earthly joys. Left alone with his mother he wildly reproaches her, and at last so far forgets himself that he is about to kill her, when his father's ghost once more appears, exhorting him to take vengeance, but to spare his mother.

In the fourth act poor, demented Ophelia takes part in the plays of the village maidens. The Swedish song she sings is full of pathetic sweetness. When her playmates leave her, she hides among the willows, enticed into the water by the water-nixie, whose song she has sung. Slowly floating out on the waves her voice softly dies away.

The fifth act takes us to the grave of Ophelia, where the funeral procession arrives.

The ghost once more appeals to Hamlet for vengeance.

Whereupon Hamlet proceeds to run his sword through Claudius, after which the ghost disappears, while Hamlet is elected King of Denmark on the spot.

In German theatres the audience is spared this last bit of inconsistency, and the play is brought to a more appropriate close by Hamlet's stabbing himself at the bier of Ophelia.

### ***Françoise de Rimini.***

Opera in four acts with a prologue and an epilogue by Ambroise Thomas. Libretto by Barbier and Carré.

Characters: Malatesta; Paolo, his brother; Guido di Polenta, father of Francesca; Ascanio, Paolo's page; Francesca di Rimini.

Characters of the Prologue and Epilogue: Virgil; Dante; Beatrice.

Place, Italy. Time, Middle Ages. First produced at Paris in 1882.

The librettist has included in the book of this opera the fiction by which Dante, in the fifth canto of the *Inferno*, sees the shades of Francesca di Rimini and her lover, Paolo Malatesta, during his visit to that circle of Hell in which they drift eternally, blown here and there by the winds. In the epilogue the two poets, Dante and Virgil, one guiding the other, are shown on the banks of the infernal river, Acheron, surrounded by the cries and convulsive voices of the damned. Two souls pass them, locked in an eternal embrace. Dante questions them. "Who are you?" he asks. When they have made themselves known, and Dante has expressed a desire to know their history better, Virgil exclaims, "Thou art interested in these unfortunates? Well then, their past

shall be re-lived before your eyes!" At this point the action of the opera begins, and the audience sees unrolled before it the successive episodes of the pathetic history of the loves of Paolo and Francesca.

In the first act the young and beautiful lovers, seated at a table, are reading together the story of the love of Sir Lancelot for his queen. "How happy he was!" sighs Paolo. "And thou too art happy," cries Francesca, "for I love thee!"

Guido Polenta, Francesca's father, enters suddenly, and announces that the Guelphs, the former masters of Milan and Florence, have arrived before Rimini, and that the city is incapable of sustaining a siege. Paolo, aroused and indignant, nevertheless wishes to hurry off immediately to the ramparts. After allowing him to go, Francesca avows her love for him to her father, and asks his blessing. But the Guelphs are led by the elder brother of Paolo, Malatesta, a banished traitor, who has sworn to take vengeance for the injuries he considers he has received from the people of Rimini in return for the felonies he has committed. Malatesta, at the head of the emperor's armies, enters the city and takes possession, despite the efforts of Paolo, who reminds his brother of his treachery and reproaches him for his infamies. Exercising his authority the traitor is about to punish his brother when Francesca throws herself at his feet to implore his mercy. Charmed by her beauty Malatesta forgets his anger in plotting how he may profit by his rôle of conqueror. He insists that Francesca shall be given to him in marriage, and Paolo, in despair, departs to go to the relief of another city threatened by the imperial army.

The betrothal of Malatesta and Francesca is celebrated. As Francesca approaches the altar Ascanio, the page of Paolo, brings to her the news that in his last battle his master received a wound from which he is expected to die. But suddenly, at the instant when the church rings with the nuptial music, Paolo appears, healed of his wound. He has returned to see Francesca, but finding her united to his brother falls in a faint. Francesca, however, has seen the return of him to whom her love is given; he is living, and not for all the world will she give herself to Malatesta. Her father, the venerable Guido di Polenta, has gone to seek the emperor, to demand justice, and to protest against the exactions and the indignities forced upon him by Malatesta. Francesca hopes for a favorable result from this expedition, and when Malatesta, humiliating himself before her, begs for her love, she responds coldly that she has given him her hand, but that she has not sold him her soul. On hearing these words one may imagine the fury of Malatesta, fury that knows no bounds when Polenta returns, followed by his fellow-citizens who accompany him, with the report that the emperor orders his lieutenant, Malatesta, to appear before him immediately, to answer for his conduct. Malatesta dares not defy that order. He departs, leaving his wife in Paolo's care, ignoring, strange as it may appear, the love which he knows exists between the two.

In the last act Francesca is discovered alone, re-reading the fatal book which inspired the passion against which she endeavors to fight. She leaves the stage a moment to escape the sound of a love-song heard beneath her window, and which troubles her. Paolo

appears, and finding the book open, reads it in his turn. Then hearing a noise he conceals himself behind the arras. Francesca returns, and finding that someone has touched the book guesses that it is her lover. Frightened and trembling, without trying to find him, she cries out "Fly! fly!" But Paolo throws himself at her feet. She begs him to leave her; then, carried away by his burning words, she no longer resists, and presently the two are reading again together in the book which recalls so many bitter-sweet memories. It is then, without their seeing him, that Malatesta enters. Hate in his heart, his eyes glittering with rage, he draws his sword, and takes vengeance for his outraged honor.

Everything disappears. The stage is transformed, and the spectator finds himself again in the inferno which was the scene of the prologue. Dante and Virgil stand in the same place as before, and the shades of Paolo and Francesca are finishing the recital of their lamentable story. At the end Virgil declares that the angel of pardon will deliver them from their torments. This angel appears in the form of Beatrice, the well-beloved of God, and through her grace the two lovers are transported to a wonderful paradise, where they may enjoy the delights of an eternal love.



## Bizet.

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Charles César Léopold Bizet, known to his friends and the world at large as Georges Bizet, was born in Paris, October 25, 1838. His early life was passed in a thoroughly artistic atmosphere, for his father was a well-known teacher of music, his mother an accomplished pianist, and his uncle, the founder of the Delsarte system, was a really great musician. As a child Bizet, although proficient in music at an early age, is said not to have greatly cared for it, and to have had ambitions in a literary rather than a musical direction. At nine years of age, however, he was already a student at the Conservatory, and soon began to make marked progress under Mormontel, the pianist, Benoist, who taught Bizet to play the organ, and Zimmerman, from whom he learned harmony. Halévy taught him composition, and many years later the student married the daughter of his old instructor, and finished his master's opera *Noah*.

Bizet won many prizes at the Conservatoire, and in 1857 shared with Lecocq the Offenbach first prize for an operetta entitled *Docteur Miracle*, which was later produced with considerable success at one of the Parisian theatres.

Not long after this he won the Prix de Rome, and continued his studies in Italy. The result was the



brilliant little opera *Don Procopio*, greatly admired by musicians for its bold originality. This was followed on his return to Paris by *Vasco da Gama*, a symphonic ode which was not successful, and was withdrawn after a few representations.

Bizet's next work of importance was the opera *Les Pêcheurs de Perles*, which had hardly any better success than its predecessor, the symphony. The marked conventionality into which the composer had strangely fallen prevented his work from making a lasting appeal, and, although an industrious worker, he became so much disappointed that he gave up composition for a time, and made his living by teaching music and making arrangements of airs from operas by others, a work in which he was very skillful. *The Fair Maid of Perth* was produced in December, 1867. It was not a notable success by any means, but Bizet appears to have been so much encouraged by its reception that he wrote to a friend about this time, "I have found my path, now I must advance in it. *Il faut monter, monter, toujours monter!*" In 1870, shortly after his marriage to Geneviève Halévy, he began two operas, *Griseldis* and *Clarissa Harlow*, neither of which was ever finished. It was at this time that he composed the overture *La Patrie*, and the music of Daudet's *L'Arlesienne*, afterwards published as two orchestral suites. The latter has frequently been performed in America.

*Djamileh* appeared in 1872. This was a weird conception, which failed to make a lasting impression. The plot was considered slow and the music too exotic and sombre. It is interesting chiefly as showing Bizet's development as a composer. Then followed *Ivan the Ter-*

rible, never performed, and an overture called *Ossian the Hunter*, two movements of a symphony, and several songs. Judged by these works Georges Bizet had been looked upon rather as an accomplished musician than a promising composer, for he had actually written nothing that had established his reputation. When *L'Arlesienne* was produced, however, four months after *Djamileh*, it was observed that Bizet had matured, and that he wrote as a master. *L'Arlesienne* is in certain ways a greater opera than *Carmen*, though far less popular. The libretto affords excellent opportunities for the display of Bizet's unusual dramatic power, and his innate originality and skill.

Shortly after the production of *Djamileh* Bizet wrote to a friend: "I have been asked to write a three-act piece for the Opéra Comique. . . . It will be gay, but with a gaiety that admits of style." The composer had in mind the opera that everyone knows, that musicians and laymen alike delight in, that astonishes by its enduring vitality, its freshness and vigor, and that in itself has been sufficient to secure its composer's enduring fame—*Carmen*, to-day one of the most popular operas in the repertory.

Yet this musical and dramatic artistic feat, this opera with an atmosphere of transfiguring and all-pervasive beauty, was coldly received by the public at the time of its first production in 1875. The reason for its apparent failure is almost inexplicable. Pigot, Bizet's able biographer, believed that the stupid public was laboring under what he calls *un aberration passagère*, and hence entirely failed to appreciate the work. It is true that the prelude to the second act was encored, and

that the toreador's song and the quintet were heartily applauded, but this was all the recognition vouchsafed the charm of the wonderful score.

Bizet, in despair at the cold reception of *Carmen*, is said to have walked the streets of Paris until dawn, accompanied by a sympathetic friend and fellow-musician. The critics largely disagreed in regard to the merits of *Carmen*, yet united in attacking it as super-radical and daring, immoral, and even commonplace, adducing as an example of the latter fault the toreador's song in the first act.

In 1878 Bizet's unlucky masterpiece was revived in London by Minnie Hauck, the prima donna, and for the first time received full and well-deserved recognition as a great opera. The production at once placed Bizet in the rank of the leading modern French composers. The story was discovered to have a universal appeal, that it was vital, dramatic and impressive, and that the music was thoroughly characteristic and spirited in action. The composer of *Carmen* always endeavored to put a great deal of local color into his compositions, and in his last work he introduced many of the national rhythms of the Spanish, largely borrowed from the Moors.

The tardy popularity of *Carmen*, however, came far too late to gratify its creator. Bizet for years had overworked, and now, at the age of thirty-six, his strength began to fail, hastened by disappointment at the fiasco of *Carmen*. "It is extraordinary," he wrote, "that I should feel so old." Three months after the first performance he died of heart failure.

Few compositions were left unpublished at the death

of Bizet, as he appears to have destroyed much that he had written. Although he died literally broken-hearted at the beginning of a great career, Bizet had not been totally without recognition from the general public of his very evident merit as a composer. *L'Arlesienne* and others of his works had given him a really enviable reputation, and he had been decorated with the ribbon of the Legion d'Honneur. He has been highly praised by his friends as an accomplished musician who never performed in public. He also had some reputation as a critic and librettist, and it has been said that had not Bizet adopted music as a profession he would undoubtedly have been remarkable as an author, for his literary compositions show originality and brilliancy.

Bizet's feeling for dramatic effect was one of the sources of his power. He was skillful in presenting contrasts, as, for instance, that between the fascinating and dangerous *Carmen*, and the simple, girlish *Micaela*. Bizet always observed the musical proprieties, however, and musical tone was never sacrificed to the exigencies of the dramatic situation. It is obvious that he has the defects of his qualities, and that analysis of his scores will reveal the fact that in many passages his conceptions are striking and showy, rather than thoroughly musical and restrained. He had all the Frenchman's love of glitter and shade, of laughter swiftly followed by the tragic note, and for this reason his best known opera appears to many to be over-sensational, and to those who enjoy the music of Gounod to be lacking in tenderness and depth. On the whole, however, it is generally conceded that in *Carmen* Bizet produced a great opera—an opera which is "thoroughly dramatic

and well adapted to the stage," and yet "every page of which is music." Indeed, *Carmen* has been characterized by some critics as the most brilliant opera of the century. It has also been pointed out that *Carmen* is one of the few operas in which drama and music are so well balanced that "there is not an ounce more of drama than there is of music."

Georges Bizet's other works, in addition to those named, are the opera *Numa*, produced at Paris in 1875; *Jeux d'Enfants*, a suite; considerable piano music, including Venice, a song without words, a *Marine Nocturne*, and transcriptions for two and four hands, and twenty-six songs, among the most popular of which is *Les Adieux de l'Hostesse Arabe*.

### **Les Pêcheurs de Perles.**

Opera by Georges Bizet. Libretto by E Cormon and Michel Carré.

Characters: Zurga; Nadir; Nourabad; Leila; priests, women, fishermen, etc.

Place, coast of Ceylon. Time, the last century. First produced at Paris in 1863.

The Fakirs or Priests of Brahma have elected Zurga king of the pearl fishers on the coast of Ceylon. Nadir, a friend of Zurga, returns from a long voyage. The two had parted years ago on account of a woman both had loved. Each had then promised the other never again to see her whom he adored. Leila is led out by the priests to pray for the success of the fishing for pearls. As they bring her to fulfil this duty, the priests admonish her that she may not speak to any man. As

she approaches, Zurga leads the fishermen away, and she takes her place upon the rock where she is to make her devotions. For only a moment her veil is lifted, but in that instant Nadir recognizes her as the woman he loves; yet he recalls his vow never to speak to her again. Nevertheless he finds that Leila still loves him, and to keep his resolution is beyond his power.

Leila is left for the night in the cold, dreary temple; she is afraid alone, but soon hears the music of Nadir's lyre and is comforted by the sound. Then they meet at last, forget their vows that would keep them apart, and Leila promises to go away with Nadir. At this juncture the high priest discovers them; he runs and tells the people, and crowds gather with cries of "Sacrilege!" Just as the two are seized, Zurga arrives. He wishes to set them both at liberty, but when the priest tears off the woman's veil, disclosing the features of Leila, Zurga recognizes her at once, and in a jealous rage he condemns to death both the girl of his heart and his dear friend who is her lover.

Presently Zurga is alone in his tent repenting of his severity. There Leila comes to him. She pleads to be allowed to die alone, for she would save Nadir, who, she swears, is not to blame, but wandered by chance to the temple. Zurga is enraged anew at her declaration of love for his rival, and declares that her prayer alone condemns her. Then it is that, by a necklace she wears, the King of the Pearl Fishers learns that it was Leila who once saved his life. Thereupon Zurga begins to plan, while the funeral pyre is being prepared by the priests for the condemned, to manage an escape for the lovers by having the village set on fire, thinking that



in the excitement attention will be diverted from the two. But the priests learn of his intention, and, instead of saving the girl and his rival, he is himself forced to mount the funeral pyre, prepared for Nadir and Leila, and to perish in the sacrificial flames.

### **Djamileh.**

Opera in one act by Georges Bizet. Libretto by Louis Gallet.

Characters: Harun; Splendiano, his secretary; Djamileh, a slave trader; Almée, a dancing-girl; women of the harem, servants.

Place, Turkey. Time, Middle Ages. First produced at Paris in 1872.

The plot of this short and charming opera is very simple. Harun, a rich young Turk, has enjoyed life to its dregs. He gives dinners, plays at dice, has mistresses, but his heart remains cold, for he disbelieves in love, and only cares for absolute freedom in all his actions. His life withal seems shallow and devoid of interest. Every month he engages a new female slave, with whom he idles away his days, but at the end of this time she is discarded. His antipathy for love partly arises from the knowledge of his father's unhappy married life.

At the opening of the scene Harun lies on a couch smoking, too lazy to move a finger, and lulled into dreams by the boatmen's songs. At last he rouses himself from his lethargy, and tells his secretary and former tutor, Splendiano, of his visions. The latter is looking over his master's accounts, and dryly responds that if



he continues his style of living he will be ruined before the end of the year. This scarcely moves the young man, to whom a year seems a long way off. He also takes it coolly when Splendiano remarks that the latest favorite's month is up, and that Djamileh is to leave towards evening, to make room for another beauty. Harun carelessly charges his servant to look out for another slave.

When Splendiano sees that Djamileh's unusual beauty has failed to impress his master, he owns to a tender feeling for her himself, and asks for permission to win the girl. Harun readily grants this request, but when he sees Djamileh enter with sad and dejected looks, he tenderly inquires what ails her. She sings him a strange and melancholy *gazul* about a girl's love for a hero, and he easily guesses her secret. In order to console her, he presents her with a beautiful necklace, and grants her her freedom, at which she brightens visibly, but refuses it. Harun however has no idea of losing either heart or liberty, and when some friends visit him he turns from her to join them in a game, leaving her unveiled and exposed to their insolent stares and admiration.

Djamileh, covered with confusion, begins to weep, at which Splendiano interposes, trying to console her by the offer of his hand. Scornfully repulsed by her, he reveals to her the cruel trifling of his master, and her approaching dismissal, and drives her almost to despair. But she resolves to show her love to her master before she leaves him, and for this purpose entreats Splendiano to let her disguise herself and impersonate the new slave, promising to be his if her plans should fail, but

vowing to herself to choose death rather than leave her beloved master.

The evening approaches, and with it the slave-dealer with a whole bevy of beautiful young girls. Harun turns from them indifferently, ordering Splendiano to choose for him, but the slave-dealer insists upon displaying the pearl of them all, young Almée, who dances the most weird and passionate figures until she sinks back exhausted. She is selected, but Splendiano gives 200 zechines to the dealer, who consents to let her change clothes with Djamileh. When the latter re-enters Harun's room veiled, he is astonished to find her so shy and sad. In vain he tries to caress her, as she escapes him, but he recognizes her when she unveils herself. With wild and passionate entreaty she begs him to let her be a slave again, as she prefers his presence to freedom and fortune. At first he hesitates, but true love conquers, and he takes her in his arms. He has found his heart at last, and owns that love is stronger than any other charm.

### **Carmen.**

Opera in four acts by Bizet. Libretto by Meilhac and Halévy, founded upon the story of *Carmen*, by Prosper Mérimée.

Characters: Don José, a brigadier; Escamillo, a toreador; Il Dancaïro and Il Remendado, smugglers; Luniga; Morales; Carmen, a gypsy; Micaëla, a peasant girl; Frasquita, Mercedes, gypsies; Lillas Pastia, an innkeeper; a guide, officers, dragoons, youths, cigar girls, gypsies, smugglers.

Place, Seville. Time, 1820. First produced at Paris in 1875.

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Carmen, the heroine of this popular opera, is a Spanish gypsy, fickle and wayward, but endowed with all the wild graces of her nation. She is adored by her people, and has many of the stronger sex at her feet. She is betrothed to Don José, a brigadier of the Spanish army, but soon grows tired of him, and awakens his jealousy by a thousand caprices.

Don José has another sweetheart, the lovely Micaëla, waiting for him at home, but she was forgotten as soon as he saw the proud gypsy. Micaëla seeks him out, bringing to him the portrait and the benediction of his mother, even her kiss, which she gives with blushes. His tenderness is gone, however, so far as Micaëla is concerned, as soon as he has cast one look into the lustrous eyes of Carmen. This passionate creature has involved herself in a quarrel and wounded one of her companions, a laborer in a cigarette manufactory. She is to be taken to prison, but Don José lets her off, promising to meet her in the evening at an inn kept by a man named Lillas Pastia, where they are to dance the Seguedilla.

In the second act we find them there, together with the whole band of gypsies. Don José, more and more infatuated by Carmen's charms, is willing to join the vagabonds, who are at the same time smugglers. He accompanies them in a dangerous enterprise of this kind, but no sooner has he sacrificed honor for Carmen than she begins to tire of his attentions. José has pangs of conscience, he belongs to another sphere of society and his feelings are of a softer kind than those

of the wild cigarette girl. She transfers her affections to a bull-fighter named Escamillo, another of her suitors, who returns her love more passionately. A quarrel ensues between the two rivals. Escamillo's knife breaks, and he is about to be killed by Don José, when Carmen intervenes, holding back his arm. Don José, seeing that she has duped him, now becomes her deadly foe, filled with undying hatred, and longing for revenge.

Micaëla, the tender-hearted maiden, who follows him everywhere like a guardian angel, reminds him of his lonely mother, and, like everyone else, advises him to let the fickle Carmen alone—Carmen who never loved the same man for more than six weeks. But in vain, till Micaëla tells him of the dying mother, asking incessantly for her son. Then at last he consents to go with her, but not without wild imprecations on his rival and his faithless love.

In the fourth act the scene changes to Madrid. There is to be a bull-fight, and Escamillo, its hero, has invited the whole company to be present in the circus. Don José also appears there, trying for the last time to regain his bride. Carmen, though warned by Frasquita, a fellow-gypsy, has no fear. She meets her old lover outside the arena, where he tries hard to touch her heart. He kneels at her feet, vowing never to forsake her and to be one of her own people; but Carmen, though wayward, is neither a coward nor a liar, and boldly declares that her affections are given to the bull-fighter, whose triumphs are borne to their ears on the shouts of the multitude. Almost beside himself with love and rage, José seizes her hand and attempts to drag her

away, but she escapes from him, and throwing the ring, José's gift, at his feet, rushes to the door of the arena. He overtakes her, however, and just as the trumpets announce Escamillo's victory, in a perfect fury of despair he stabs her through the heart, and the victorious bull-fighter finds his beautiful bride a corpse.



## Delibes.

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Clément Philibert Léo Delibes, born at St. Germain du Val, France, on Feb. 21, 1836, came to Paris in 1848, and was admitted into the Solfège class at the Conservatoire, and at the same time sang in the choirs of the Madeleine and other churches. Having obtained a first prize for solfège in 1850, he studied pianoforte, organ, harmony, and advanced composition under Le Couppey, Benoist, Bazin, and Adolphe Adam, respectively. Through the influence of the last-named, he became accompanist at the Théâtre Lyrique in 1853, and also organist in the church of St. Pierre de Chaillot, and elsewhere, before his final appointment at St. Jean St. François, which he held from 1862 to 1871.

Delibes devoted himself from an early period to dramatic composition, and wrote several short comic operas for the Théâtre Lyrique—*Deux Sous de Charbon*, 1855, his first opera, was followed by *Maitre Griffard*, 1857; *Le Jardinier et son Seigneur*, 1863; and a number of operettas for the Folies Nouvelles, the Bouffes Parisiens, and the Variétés, of which some were very successful—*Deux vieilles Gardes*, 1856; *L'Omelette à la Follembüche*, 1859; *Le Serpent à plumes*, 1864; *L'Écossais de Chatou*, 1869. He also wrote a number of choruses for male voices, a mass and some choruses for the school children of St. Denis and Sceaux, where



he was inspector. In 1863 Delibes became accompanist at the Opera, and soon afterwards second chorus master under Victor Massé. He kept this appointment until 1872, when he gave it up on the occasion of his marriage with the daughter of Mlle. Denain, a former actress at the Comédie Française. By his appointment at the Opera a new career was opened out to him.

Having been commissioned to compose the ballet of *La Source* (in 1866) in collaboration with the Russian musician, Minkous, Delibes displayed such a wealth of melody as a composer of ballet music, and so completely eclipsed the composer with whom he had as a favor been associated, that he was at once asked to write a divertissement, called *Le Pas de Fleurs*, to be introduced in the ballet *Le Corsair* of his old master, Adolphe Adam, for its revival in October, 1867. He was finally entrusted with the setting of an entire ballet, on the pretty comedy *Coppélia* (1870), which is rightly considered his most charming production, and which gained for him full recognition.

He did not wish, however, to confine himself to the composition of ballets. In 1872 he published a collection of charming melodies, including *Myrto*, *Les Filles de Cadiz*, *Bonjour Suzon*, and others; and in May, 1873, he produced at the Opéra Comique a work in three acts, *Le Roi l'a dit*, which, in spite of the charm and grace of the first act, has not had a lasting success, in Paris at least, though it has met with considerable favor in Germany.

After this Delibes returned to the Opéra, where he produced a grand mythological ballet, *Sylvia* (1876), which confirmed his superiority in dance music. In

spite of this fresh success, Delibes was still anxious to write a serious vocal work, and produced a grand scena, *La Mort d'Orphée*, at the Trocadéro Concerts in 1878. He then composed two dramatic works for the Opéra Comique, *Jean de Nivelle* (1880), and *Lakmé* (1883), which is considered his best opera. *Kassya*, completed after the composer's death by E. Guiraud, and *Le Don Juan Suisse* and *La Princesse Ravigotte* have not been performed. It may be that Delibes' more serious works have not such lasting charm as his lighter productions. In spite of this reservation, Delibes was nevertheless one of the most meritorious composers of the modern French school. In addition to the above works he composed incidental music for *Le Roi s'amuse*, on its revival at the Comédie Française, in 1882, and published several songs, almost all intended for representation at the last-named theatre. Among them are *Ruy Blas*, *A quoi rêvent les jeunes filles*, and *Barberine*.

In 1877 Delibes was made Chevalier of the Legion of Honor; in 1881 he succeeded Reber, who had just died, as professor of advanced composition at the Conservatoire, and in 1884 he was elected a member of the French Academy in the place of Victor Massé. Delibes died at Paris in 1891, and a memorial tribute to him by his friend Guiraud was published in 1892.

### **Le Roi l'a Dit.**

Opera in three acts by Delibes. Libretto by Edward Goudinet.

Characters: Louis XIV; Marquis de Montcontour; Baron de Merlussac; Gautran, a financier; Marquis de

Flarembel; Marquis de la Bluette; Miton, a dancing-master; Benoit; two aged suitors; Marquise de Montcontour; Agathe, Chimène, daughters of Montcontour; Javotte; Pacome, a servant.

Place, France. Time, Seventeenth Century. First produced at Paris in 1873.

The Marquis de Montcontour has long wished to be presented to the King, Louis XIV, and as he has been fortunate enough to catch the escaped parrot of Madame de Maintenon, he is at last to have his wish accomplished. Presented to the King, he becomes confused, and without realizing what he is saying tells the King that he has a son. Upon this the King orders the Marquis to present his son at Court. What in the world is the poor Marquis to do? He has only four daughters! But the King has commanded, and he must find a son!

Chance fortunately throws in his path Benoit, a bright young peasant, whom he immediately adopts. The youth easily assumes the manners of a gentleman, plays many tricks, carries things with a high hand, like a true grand seigneur, sets fire to the convent in which the four daughters are confined, and even has the impudence to ask for the hand of one of them in marriage.

Finally Benoit succeeds in so affronting a nobleman that he is challenged to a duel, in which he is wounded. The Marquis hurries to take advantage of the incident, and announces the death of his son. In order to console him for his loss the King creates him a duke. Benoit recovers from his wound, and, having fallen in love with Javotte, maid to one of the ladies, contents himself with becoming her husband.

**Lakmé.**

Opera by Delibes. Libretto by Goudinet and Gille.

Characters: Nilakantha, a Brahmin priest; Lakmé, his daughter; Gerald, an English officer, lover of Lakmé; Frederick, an English officer; Malika, Hadji, slaves of Lakmé; Ellen, Rose, daughters of the Viceroy; Mrs. Benson, their governess; English ladies, Hindus, Chinamen, fruit venders, sailors and country people.

Place, India. Time, the Nineteenth Century. First produced at Paris in 1879.

The English officers, Gerald and Frederick, accompanied by a number of English women, enter the grounds of the temple of which Nilakantha is priest, impertinently trespassing. They finally leave, and Gerald lingers to make a sketch of some jewels which he has discovered lying at the base of a shrine. The jewels belong to Lakmé, who has left them there while gathering flowers with her slave, Malika. The priest's daughter presently returns in a boat and comes ashore. As she lays her flowers at the foot of the altar, she suddenly meets Gerald face to face. Gazing at each other, the Englishman and the Hindu girl fall desperately in love. They are interrupted in their declarations of mutual admiration by the entrance of Nilakantha. The priest is violent in his hatred of foreigners, and he is unable to control his anger on seeing his daughter in conversation with Gerald.

A thunder storm breaking at this moment furnishes a diversion, and Gerald escapes from the incensed father, leaving the temple garden. The first act closes with an impressive chant and a final scene of the priest's impassioned maledictions.

The second act transpires in the market square where people of all nationalities are meeting and mingling. Nilakantha brings his daughter as a penitent to this public place. He forces her to sing, hoping that her voice will attract her lover, and induce him to disclose himself. The father's ruse is successful. Gerald enters in search of Lakmé, and, stealing upon him, the priest stabs him in the back and flees.

In the third act Lakmé has taken Gerald to a jungle hidden from the world, where she is nursing him back to life. At length, believing him well enough to be left alone, she goes in search of a magic spring which, according to the Indian legend, will make love eternal. While she is absent, Frederick enters and urges Gerald to return to his regiment. The call of duty is stronger than love with the English officer, and he declares his intention of leaving the jungle with his friend. Upon Lakmé's return she finds her lover about to desert her. In desperation she plucks the flowers of poisonous plants and eats them. Just as her father comes upon the scene she dies in Gerald's arms. As the gods have been appeased by the death of one victim, Gerald is permitted to depart unharmed.

## Lalo.

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Edouard Victor Antoine Lalo was born at Lille, January 27, 1823. He studied the violin at the Conservatoire of that town under an excellent German professor named Baumann. When he came to Paris he played the viola in the Admingaud-Jacquard quartet, and began to compose with activity. He competed at the concours of the Théâtre Lyrique, in 1867, with an opera, *Fiesque*, which took a third place. Lalo next composed a violin concerto in F, and a *Symphonie Espagnole* for violin and orchestra, which gave him a first-class position as a composer for the concert-room. After that he produced an *Allegro Symphonique*, the overture to his opera, *Le Roi d'Ys*, and other instrumental pieces, all played for the first time in Berlin or Paris. His *Rhapsodie Norméigienne* and his *Concerto Russe* were the last important works for the concert-room written before his grand ballet, *Namouná*, performed at the Opera, March 6, 1882.

*Naumoná* was at first coldly received, and was only given fifteen times, but when transferred to the concert-room in the form of a grand Orchestral Suite in five movements, it achieved the success it deserved.

Lalo then set to work and orchestrated the whole of his *Roi d'Ys*, of which the general plan had been sketched some five or six years before. The opera was



produced at the Opéra Comique, May 7, 1888, with well deserved success. Lalo's other compositions include an allegro for piano and violoncello, a sonata for the same, a serenade and chanson villageoise for violin and piano, a sonata in three movements for the same, a trio in A minor for piano and strings, a string quartet, a *Fantaisie Ballet* for violin and orchestra, and more than twenty songs. His talent was of an extremely individual kind, and had been formed, not by the discipline of the Conservatoire, nor by the influence of professors, but by the direct study of such masters as Beethoven, Schubert and Schumann, for whom he had a special predilection. His chief characteristics are the expressive grace of certain ideas, the piquancy of some of his themes, and, above all, the richness and skill of his orchestration. Lalo was one of the most distinguished of French composers, and fully deserved the decoration of the Légion d'Honneur conferred upon him in July, 1880. He died in Paris in 1892.

### Le Roi d'Ys.

Opera in three acts and five tableaux by Lalo. Libretto by Édouard Blau.

Characters: Mylio; Prince of Karnac; the King; Saint Corentin; Margared, Jahel, Rozenn, daughters of the King; people, soldiers, gentlemen of the Court, pontiffs, ladies, horsemen and retainers.

Place, Armorica (ancient Brittany). Time, Middle Ages. First produced at Paris in 1888.

The opening scene of this opera is the terrace of the



King's palace, where a gay company are assembled. Prominent among them are Margared and Rozenn, daughters of the king. All eyes are centered upon the lovely Margared, for on the morrow she is to be led to the altar by the Prince of Karnac, to whom her father has promised her in order to end an extended war. Margared, when alone with her sister, admits that she loves another than her betrothed. Rozenn suspects that it is Mylio, who is captive in other lands. Rozenn is also in love with Mylio, although Margared is unaware of it. The unhappiness of the princess grows more poignant when her women announce to her that the bridal hour is approaching. Addressing the prince as a rival in whom he has found a son, the King commends him with stately compliments to the fealty of the people.

At this point Mylio suddenly appears upon the scene, and the impulsive Margared resolves to sacrifice the kingdom to her own desire to gain the love of the long-absent companion of her childhood days. She refuses to marry the Prince of Karnac, and will not listen to the remonstrances of the people and her father. Furious at the insult, the Prince of Karnac throws down his glove, and Mylio picks it up.

In the second act Margared, watching from a window in the palace, sees the Prince of Karnac lead his soldiers against the city. She also overhears a loving interview between her sister Rozenn and Mylio before he goes out to meet the foe. Confident of victory, he quiets Rozenn's fears with the story that while praying to St. Corentin he heard a voice promising him protection. Margared hears the words "My husband," murmured by Rozenn as the two lovers are folded in each other's

arms, and she reels against a pillar, dizzy with the thirst for revenge that is born in her heart.

The victory in the combat goes to Mylio, and the defeated Prince of Karnac takes refuge in the chapel of St. Corentin, calling upon the powers of evil for assistance. Margared comes out from the shadows, and tells him that if he so desires yesterday may be made but as a remembrance. Karnac questions how that can be with an army no longer in existence. Margared suggests that there is an ally more terrible than war—the ocean. She offers to give him the keys to the sluices which protect her father's city from the encroaching sea.

At this moment the sky is darkened, and in contrast to the weird obscurity a supernatural glow fills the chapel. The statue of St. Corentin hurls reproaches at the betrayer of her country, and a voice from the tomb urges repentance before it is too late. The vision gradually disappears, leaving Margared on her knees before the altar.

The third act opens with the wedding of Mylio and Rozenn. Margared has disappeared, but Karnac, seeking her to fan the ebbing flame of her resentment, comes upon her watching the ceremony from afar. It is as he has feared, the crime now appears abhorrent to her. But knowing her jealousy he taunts her. Does she not hear the bridal music and see her beloved bending to gaze into another's eyes? The ceremony must now be almost finished. Karnac paints the picture that Margared shrinks from beholding. The newly-wedded pair are leaving the chapel. Their hearts are fluttering with emotion; he is saying, "How fair she is!" She is thinking, "He is mine!" Karnac bids the unhappy

Margared fancy that the evening breeze carries to her the sound of the lovers' kisses.

Karnac succeeds in driving Margared into a frenzy, and she goes off to get for him the keys of the sluices. Returning, she hears the King sorrowing over the loss of both his daughters, one by marriage, the other by flight from the palace. She hears Rozenn trying to comfort him. Together they speak tenderly of Margared. But it is too late for regret; the water is rising in the streets. The inhabitants fly to a hill, Karnac carrying the reluctant Margared with him. As they watch in temporary safety they see the royal palace sink, and many victims claimed by the rising waters. Margared, stricken with remorse, acknowledges herself to be guilty, and throws herself into the sea. St. Corentin graciously accepts the sacrifice, and the flood retires.



## Chabrier.

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Alexis Emmanuel Chabrier was born in Ambert, France, on January 18, 1841. He studied law at Paris, and eventually entered the Department of the Interior. In 1879 he resigned his government appointment to devote all his time to the study of music. Although practically self-taught, Chabrier had studied the piano at the Lycée St. Louis, and had been the pupil of Aristide Hignard in harmony and counterpoint.

In 1877 he wrote an opera bouffe in three acts called *L'Étoile*, which was successfully produced at the Bouffes Parisiens. In 1879 another operetta, *L'Education Manquée*, was a success. While at Chateau d'Eau as choirmaster, from 1884 to 1886, Chabrier assisted Lamoureux in the production of the first act of Wagner's *Tristan and Isolde*, and also produced an original scene for mezzo voices, called "La Sulamite."

*Gwendolin*, Chabrier's first grand opera, was produced at Brussels in 1886, and at the Opéra Comique, in 1887, was given *Le Roi Malgré Lui*, a charming example of comic opera in which some of Chabrier's best and most brilliant work was done. After the composer's death *Breisis*, an unfinished opera, was sung at the Opéra Comique in 1899.

Chabrier died at Paris on September 13, 1894. In addition to his operatic compositions he wrote a number

of important and popular piano pieces and many humorous songs. In spite of his lack of thorough training, Chabrier produced his dramatic and forceful effects with a sure and skillful hand. His style is broader than that of the average French composer, and shows the effects of his early study of Wagner, and the admiration of the German master's genius which led young Chabrier to copy the entire score of *Tristan* for the purpose of training himself in orchestration.

### **Le Roi Malgré Lui.**

Opera in three acts by Chabrier. Libretto adapted by Emile de Najac and Paul Burani from a comedy by Ancelet.

Characters: Henri de Valois, King of Poland; Archduke of Austria; De Nangis; Fritelli; Lasky, a conspirator; Alexina, wife of Fritelli; Minka, a bondswoman; an innkeeper; soldiers, villagers.

Place, Cracow. Time, Sixteenth Century. First produced at Paris in 1887.

The libretto of this opera is most amusing, and the plot is based on historical incidents. Henri de Valois has been elected King of Poland through the machinations of his ambitious mother, Catarina di Medici, to whom it has been prophesied that all her sons should be crowned.

The gay young Frenchman most reluctantly accepts the honor, but the delight of his new Polish subjects at having him is not greater than his own enchantment with his new kingdom.

In the first act the new King is surrounded by French

noblemen, gay and thoughtless like himself; but watching all his movements by order of his mother, who fears his escape. By chance the King hears from a young bondswoman, Minka, who loves De Nangis, his friend, and wishes to save the King, that a plot has been formed by the Polish noblemen, who do not yet know him personally. Henri at once decides to join the conspiracy against his own person. Knowing his secretary Fritelli to be one of the conspirators, he declares that he is acquainted with their proceedings and threatens him with death should he not silently submit to all his orders. The frightened Italian promises to lead him into the house of Lasky, the principal conspirator, where he intends to appear as De Nangis. But before this, in order to prevent discovery, he assembles his guard and suite, and in their presence accuses his favorite De Nangis with treachery, and has him safely locked up in apparent deep disgrace.

The second act opens with a festival at Lasky's, under cover of which the King is to be arrested and sent over the frontier. Now the King, being a total stranger to the whole assembly, expecting Fritelli, presents himself as De Nangis and swears to dethrone his fickle friend, the King, that very night. But meanwhile De Nangis, who, warned by Minka's song, has escaped from his confinement through the window, comes up, and is at once presented by the pretended De Nangis as King Henri.

The true De Nangis, complying with the jest, at once issues his kingly orders, threatening to punish his antagonists and proclaiming his intention to make the frightened Minka his Queen. He is again confined by the conspirators, who, finding him so dangerous, resolve



to kill him. This is entirely against King Henri's will, and he at once revokes his oath, proclaiming himself to be the true King and offering himself, if need shall be, as their victim. But he is not believed; the only person who knows him, Fritelli, disowns him, and Alexina, the secretary's wife, a former sweetheart of the King of Venice, to whom he has just made love again under his assumed name, declares that he is De Nangis. Henri is even appointed by lot to inflict the death-stroke on the unfortunate King. Determined to destroy himself rather than let his friend suffer, he opens the door to De Nangis' prison, but the bird has again flown. Minka, though despairing of ever belonging to one so highborn, has found means to liberate him, and is now ready to suffer for her interference. She is, however, protected by Henri, who once more swears to force the King from the country.

The third act takes place in the environs of Cracow, where preparations are made for the King's entry. No one knows who is to be crowned, Henri de Valois, or the Archduke of Austria, the pretender supported by the Polish nobles, but Fritelli coming up assures the innkeeper that it is to be the Archduke.

Meanwhile, the King enters in hot haste, asking for horses in order to take himself away as quickly as possible. Unfortunately there is only one horse left and no driver, but the King orders this to be got ready, and declares that he will drive himself. During his absence Alexina and Minka, who have proceeded to the spot, are full of pity for the unfortunate King, as well as for his friend, De Nangis. Alexina resolves to put on servant's clothes, in order to save the fugitive, and to

drive herself. Of course Henri is enchanted when recognizing his fair driver, and both set about departure.

Minka, left alone, bewails her fate and wants to stab herself, whereupon De Nangis suddenly appears in search for the King. At the sight of him Minka quickly dries her tears, being assured that her lover is true to her. Fritelli, however, who at first had rejoiced to see his wife's admirer depart, is greatly dismayed at hearing that his fair wife was the servant-driver. He madly rushes after them to arrest the fugitives. But the faithful guard is already on the King's track, and, together with his Cavaliers, brings them back in triumph.

Finding that, whether he will or no, he must abide by his lot, and hearing further that the Archduke has renounced his pretensions to the crown of Poland, the King at last submits. He unites the faithful lovers, De Nangis and Minka, sends Fritelli as Ambassador to Venice accompanied by his wife Alexina, and all hail Henri de Valois as King of Poland.

### Gwendolin.

Opera in three acts by Chabrier. Libretto by Catulle Mendés.

Characters: Armel, a Saxon; Gwendolin, his daughter; Harald, a Danish sea king; Aella; Erik.

Place, the hills on the coast of Great Britain. Time, the Eighth Century. First produced at Paris in 1893.

Harald, a Danish sea king, lands on the coast of Great Britain, and opens siege against the aged Saxon, Armel, and his countrymen. He demands Armel's

treasures, but the Saxon refuses to give them up, and is therefore doomed to die. When, however, Harald sees Armel's fair daughter, Gwendolin, the first woman he has ever beheld, newly-awakened love overcomes his barbarity, and, although warned by the Danes, he proposes marriage to her. Armel gives his consent to the Dane, but tells the Saxons that at the wedding feast he will murder the defenseless Danes.

The first scene of the second act takes place in the bridal chamber. Armel gives his daughter a dagger, and whispers to her that she is to kill her husband in the night. But Gwendolin loves Harald, and wishes to protect him. The Saxons attack the weaponless Danes near the sea, and the cries for help reach the lovers. Gwendolin gives Harald the dagger that her father gave her, and follows him to the sea, where a deadly combat is raging. Harald is at once killed by Armel, and Gwendolin ends her life at his side. The aged Saxon stands motionless in his despair, and the light from the burning ships of the Danes illumines the ghastly scene.

## Saint-Saëns.

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Charles Camille Saint-Saëns was born in Paris, October 9, 1835. Having lost his father, he was brought up by his mother and a great-aunt, whom he called "bonne maman." She taught him the elements of music, and to this day the composer keeps the little old-fashioned instrument on which this dearly-loved relative gave him his first lessons. At seven he began to study the piano with Stamaty, and afterwards had lessons in harmony from Maleden. Gifted with an excellent ear and a prodigious memory, he showed from childhood a marvelous aptitude for music, and an unusual thirst for knowledge.

In 1847 Saint-Saëns entered Benoist's class at the Conservatoire (the only one he attended) and obtained the second organ prize in 1849, and the first in 1851. He left in the following year, but competed for the Prix de Rome, which was, however, won by Léonce Cohen, his senior by six years. He was not more fortunate at a second trial in 1864, although by that time he had made a name in more than one branch of composition. These academic failures are, therefore, of no real importance, and we merely mention them because it is remarkable that the most learned of French contemporary musicians should have gained every possible distinction, including that of membership in the Institute de France, except the Grand Prix de Rome.

Saint-Saëns was only sixteen when he composed his first symphony, which was performed with success by the Société de Sainte Cécile. In 1853 he became organist of the church of St. Merri, and shortly after accepted the post of pianoforte professor at Niedermeyer's École religieuse. Though overwhelmed with work, he found time for composing symphonies, chamber-music, and vocal and instrumental pieces, and for playing at concerts, where he became known as an interpreter of classical music. In 1858 he became organist of the Madeleine, and distinguished himself as much by his talent for improvisation as by his execution.

Saint-Saëns resigned the coveted post of organist at the Madeleine in 1877, and was much gratified by the appointment of Theodore Dubois, a musician worthy in every respect to be his successor. In the meanwhile, the reputation of Saint-Saëns as a pianist had been spreading, and during frequent journeys over Europe he invariably met with great success wherever he went.

The stage in Paris being the sole road to fame and fortune, all French musicians naturally aim at dramatic compositions. Saint-Saëns was no exception to this rule. He was in the first rank of pianists and organists, and his cantata *Les Noces de Prométhée* had been awarded the prize by the International Exhibition of 1867, and performed with great éclat, but these successes could not content him, and he produced *La Princesse jaune*, at the Opéra Comique, in June, 1872. This curious little work, the scene of which is laid in China, was not well received, and speedily disappeared from the bills. The overture is delightfully quaint, and is occasionally heard at concerts.

An opera entitled *Le Timbre d'Argent*, not to be confounded with Vasseur's operetta *La Timbale d'Argent*, was written before the war of 1870, and was destined for the Opéra Comique Theatre. It was, however, not brought out until 1877, when it was played at the Théâtre Lyrique. *Le Timbre d'Argent* reveals the hand of the practiced musician, but it is very unequal as a whole, and does not occupy an important place in the composer's dramatic productions.

The same year that *Le Timbre d'Argent* was produced in Paris, the Grand Ducal Theatre of Weimar announced the first performance of a new opera by Saint-Saëns, entitled *Samson et Dalila*. A short account of the genesis of this remarkable composition will accentuate the difficulties that appear to beset composers and stand in the way of works of the highest merit.

*Samson et Dalila* was begun by Saint-Saëns before the year of the Franco-German war. The second act was tried over in private, when the part of Samson was sung by the ill-fated painter, Henri Regnault, who was destined to be killed a year later during the war. The *Marche Heroïque*, composed by Saint-Saëns, is dedicated to the memory of the unfortunate young painter.

In 1875 the first act of *Samson et Dalila* was given in its entirety in Paris at one of Mons. Colonne's concerts. It was, however, not until the second of December, 1877, that the opera was brought out upon the stage. Liszt, ever anxious to further the progress of art, had been struck by the merits of the work, and undertook to have it mounted at Weimar, where some twenty-five years earlier he had been instrumental in



producing *Lohengrin* for the first time on any stage. It was not until 1890 that the opera was given in France, Rouen being the first town in which it was played. During that year it was produced in Paris at the Eden Theatre under the same manager. Lyons, Marseilles and Aix-les-Bains followed in 1891, and the next year *Samson et Dalila* was given at Toulouse, Bordeaux, Montpellier, Nantes, Nice, Florence, Monte Carlo, Geneva, and Dijon, receiving its final consecration by being produced on a grand scale at the Paris Opera House, having thus occupied a period of twenty years in reaching its goal.

*Samson et Dalila* is generally considered to be the masterpiece of Saint-Saëns. His other operas may be equally remarkable in point of style, and more elaborate in the matter of detail, but they often lack that apparent spontaneity which constitutes not the least charm of the work with the Biblical subject, and, although containing much that is admirable, are perhaps less inspired. Saint-Saëns, however, could not write an uninteresting work if he tried, and musicians will find much to admire in his later operas.

*Etienne Marcel*, the composer's next opera, produced at Lyons in 1879, has not received the amount of attention due to its merits. The defects in this work arise from a certain want of unity, consequent upon the obvious desire of the composer to reconcile the conflicting elements of the old and the new schools. Putting such considerations aside, there can be no doubt as to the general effectiveness of the music. The subject deals with a stirring episode of French history. If in treating it the composer has not discarded the older



forms associated with the "grand opéra" style, he has imparted a modern coloring to his score which goes far to redeem any shortcomings in this respect. He has been particularly happy in his treatment of the scenes of popular life that abound in this opera.

The great moment in the dramatic career of Saint-Saëns was now at hand—that psychological moment so long desired and eagerly anticipated by every French aspirant to operatic fame. The doors of the Opéra, that *sanctum sanctorum*, were at length to be opened to him. After the comparative failure of such works as Gounod's *Tribut de Zamora*, and Ambroise Thomas' *Françoise de Rimini*, the prestige of the French school wanted looking after, and some fresh blood was required to renew it. That a composer such as Saint-Saëns should be obliged to go to Weimar and Lyons in order to get a hearing seemed an anomaly, and the composer of *Samson et Dalila* was at last, and not too soon, commissioned to write a work for the leading operatic stage of Paris.

Great expectations had been formed concerning the opera that so consummate a musician, and one holding such high artistic notions, would produce. It was held that a composer so well endowed would prove to be the one, *par excellence*, destined to free the French operatic stage from the bondage of "routine," and be the standard-bearer of French progressive art. These expectations, however, were only partly realized. Saint-Saëns found in the life of the much-married English monarch a subject congenial to his muse, and *Henri VIII* was produced with success at Paris in 1883.

It must be admitted that if the book of *Henri VIII*

is in many senses disappointing, yet it is not devoid of merit, and contains several highly dramatic situations that have been well treated by the musician. The librettists, Détrouyat and Silvestre, have not strictly adhered to Shakespeare. There is no denying the force of the dramatic libretto and the perfectly appropriate musical setting. The splendid quartet which terminates the work, in which the different emotions of the four characters are depicted in accents as powerful as they are varied, may rank amongst his finest inspirations, and as one of the most stirring scenes in the entire range of modern opera.

An interesting feature in *Henri VIII* is the partial employment of *leit-motiven*. Saint-Saëns, who at one time was looked upon as a disciple of Wagner, has taken pains to dispel this impression. And yet in the first work composed by him for the chief French operatic theatre he set to work by making use of one of the Bayreuth master's favorite devices. He would probably urge that it is not so much Wagner himself that he has been combating, but the unreasoning enthusiasm of some of his thick-and-thin admirers. This may be so, but the fact remains that Saint-Saëns has laid himself open to misconception, which might easily have been avoided had he displayed a less militant tendency in his criticisms. At any rate, he has deliberately adopted the system of representative themes in his *Henri VIII*, and if, while so doing, he has not abandoned the old operatic set forms, the innovation is a sufficiently important one to note. It is this attempt to reconcile such antagonistic elements that is held by some as constituting a weak point in this remarkable

work. "From the beginning," writes a well-known critic, "we see the two forms of the opera and the lyrical drama in juxtaposition, and thus all unity of style is at once broken."

The opinions of Saint-Saëns himself on the subject of dramatic music are interesting, as they explain the spirit of compromise that exists in all his works. *Henri VIII* was considered by some as foreshadowing a new departure in the composer's style. These were doomed to be disappointed, for the works that have succeeded it are not in any way more "advanced." Saint-Saëns has taken the trouble to write and explain his views on the subject, and from these it is highly unlikely that he will now depart. In a letter written to the editor of the *Carillon Théâtral*, soon after the performance of his opera *Proserpine*, Saint-Saëns says: "My theory of dramatic art is this: I believe the drama is progressing towards a synthesis of different elements, song, declamation and symphony blending in an equilibrium which leaves the composer free to avail himself of all the resources of art, while it affords the spectator the gratification of every legitimate desire. It is this equilibrium which I seek, and which others will one day find. Both heart and head impel me to pursue this aim, and to this I must adhere."

However Saint-Saëns may differ from Wagner in his conception of operatic form, the great German musician was not lacking in appreciation of his French brother's powers.

The composer of *Tristan*, in a *réunion* consisting of several French artists who had journeyed to Switzerland to see him, drank to the health of Saint-Saëns,

whom he qualified as the "greatest living French composer."

Gounod never lost an opportunity of expressing his admiration for his friend's wonderful gifts, and has recorded his appreciation of the surprising versatility so often exhibited by Saint-Saëns in the following words: "He could write at will a work in the style of Rossini, of Verdi, of Schumann, or of Wagner." Mons. Imbert, in an article upon Saint-Saëns, has amusingly termed him "*le Wagnérien sans le Savoir*."

The next opera composed by Saint-Saëns after *Henri VIII* was *Proserpine*, brought out at the ill-fated Opéra Comique in 1887, the same year during which the theatre was destined to be burned to the ground. Despite its title, this work has nothing in common with mythology. The plot is taken from an early work by the poet Vacquérie. There are some delightful numbers in this opera, which throughout bears the impress of the master's hand.

With his next opera Saint-Saëns returned to the Grand Opéra, where *Ascanio* was produced in 1890. Benvenuto Cellini is the leading character in this work, but the composer discarded the great sculptor's name as his title, probably out of deference to the memory of Berlioz, whose first dramatic attempt bore that name.

The plot of *Ascanio* is rather complicated for a "lyrical drama," the numberless episodes that occur detracting from the continuity of the work. Saint-Saëns appears to have composed the music in a remarkably short space of time, less than a year. Those who take the trouble to study this interesting score, which has been aptly termed a musical mosaic, will ap-

preciate the prodigious amount of labor involved. The composer has again employed representative themes, very much after the system he had previously adopted in his *Henri VIII*. The score of *Ascanio* is a veritable monument of ingenuity, and if it does not produce an altogether satisfactory impression, the fault may be ascribed rather to the book than to the music.

The ensuing dramatic work produced by Saint-Saëns was *Phryné*, a comic opera given at Paris in 1893. It is modeled upon an old pattern, includes spoken dialogue, and consists of a number of detached pieces, following the conventional practice associated with the Opéra Comique.

In writing this graceful score Saint-Saëns has evidently aimed at simplicity. There are some charming numbers of a melodious nature in this little work, which also displays the composer's capacity of dealing with humorous situations to great advantage. Perhaps the best portion is the "Invocation to Venus," in which the means employed are of the simplest, whilst the results are eminently poetical and effective.

*Phryné* was followed by *Les Barbares*, produced at Paris in 1901. There is little action in the piece, and it is hardly worthy of the music furnished by the composer. Yet even the music adds nothing to the renown of Saint-Saëns. It has been considered cold in comparison to the glowing musical expressions of emotion which have so charmed the audiences of *Samson et Dalila* and *Henri VIII*.

Saint-Saëns' latest dramatic works of importance are *L'Ancestre* and the short opera *Hélène*, produced at Monte Carlo in 1904.

At the zenith of his power the present dean of French composers was a very quick worker. The rapidity with which he was able to conceive and transcribe a work of large proportions is all the more remarkable from the fact that his handwriting never exhibits the slightest sign of that carelessness which is often engendered by undue haste.

Gauthier Villars, in a clever article upon the composer, has remarked that there exists in Camille Saint-Saëns "three men—three temperaments that influence one another. There is an 'absolute' musician, a dramatic musician, and a critic, whose polemics are always erudite, frequently witty, occasionally bitter and violent."

Saint-Saëns has put his methods and theories into practice with considerable success in the four symphonic poems entitled *Le Rouet d'Omphale*, *Danse Macabre*, *Phaëton*, and *La Jeunesse d'Hercule*. Fundamentally different the one from the other, each of these compositions comes under the category of descriptive music, and is intended to illustrate a special subject.

No words can adequately express the art with which the composer has developed his themes, or give an idea of the delicacy of an instrumentation which, gossamer-like, seems to float in an atmosphere of melody. The *Danse Macabre* has contributed largely to the spread of its author's world-wide reputation, and is undoubtedly one of his most popular works.

Saint-Saëns is possessed of a strong vein of humor, which frequently relieves the more emotional passages of his dramatic works, and is apparent in his instru-



mental music, though sometimes verging upon the sardonic.

He has contributed articles to *La Renaissance*, *L'Estafette* and *Le Voltaire*. A few years since he collected some of his writings together and published them in a volume entitled *Harmonie et Mélodie*. He terminates the preface of *Harmonie et Mélodie* with these words: "I admire the works of Richard Wagner profoundly, in spite of their eccentricities (*en dépit de leur bizarrerie*). They are superior and powerful, which suffices for me. But I have never belonged, I do not belong, and I never shall belong, to the Wagnerian religion!"

This being the case, it is difficult to see why the composer of *Henri VIII* should have taken so much pains to qualify his opinions. He admires Wagner, and it certainly would be odd if a composer of his value did not; but he is probably anxious to avoid being comprised among those fanatics whose admiration of Wagner prevents their acknowledging the greatness of any other composer.

Among his many gifts Saint-Saëns possesses that of the poet, and has proved his capability in this respect by writing some charming verse.

Saint-Saëns not only achieved a great reputation as an organist, but has also distinguished himself as a composer of sacred music. One of his most representative works of this kind is his oratorio *Le Déluge*, which exhibits the peculiar characteristics of his style to an almost equal degree as *Samson et Dalila*. We may also mention his noble *Requiem* and fine setting of the



psalm *Cœli enarrant.*" The *Oratorio de Noël* is an early work, but contains several charming pages.

It is not within the province of this sketch to analyze in detail all the compositions of this indefatigable worker. We must, therefore, be content with the bare mention of songs full of originality, such as the "Mélodies Persanes," pianoforte music like the *Menuet et Valse*," six "Études," and three "Mazourkas;" violin music such as the three concertos, the "Introduction et Rondo Capriccioso," so often played by Sarasate, the Sonata, opus 75 for the same instrument, and the Concerto which is a favorite with all violoncellists.

Of late years Saint-Saëns has not composed as much as formerly, yet he is still an active force in the world of music. His name was recently suggested to the new Turkish government by a "Young Turk" student at Paris as that of the composer best fitted to write for Turkey the national anthem which it seems she lacks.

Saint-Saëns is a dark, nervous-looking man, with delicate, almost sharp, features, and bright, intelligent eyes. A perfect master of his craft, the French composer has contributed his quota to every branch of his art, and may truly be said to have distinguished himself in each. An eclectic in the highest sense of the word, Saint-Saëns has attempted every style and form, disseminating his works with seemingly reckless prodigality.

### **Samson et Dalila.**

Opera in three acts by Saint-Saëns. Libretto by Ferdinand Lemaire.

Characters: Dalila; Samson; High-priest of Dagon;

'Abimelech, satrap of Gaza; an old Hebrew; Messenger of the Philistines; Israelites and Philistines.

Place, Palestine. Time, 1151 B. C. First produced at Weimar in 1877.

In the first act the Israelites, groaning under the yoke of the Philistines, pray to God for deliverance. They are derided and insulted by Abimelech, satrap of Gaza, but Samson, unable longer to endure the blasphemy hurled by the heathen against the God of Israel, rises up in mighty wrath. He so inspires his brethren that they suddenly take up arms, and precipitating themselves on their unsuspecting oppressors, first slay Abimelech and then rout the whole army of the Philistines. The high-priest of the heathen god, Dagon, finding his friend slain, vows to be avenged upon the Israelites, but he is deserted by all his companions, who flee before Samson's wrath.

In the next scene the Israelites return victorious, and are greeted with triumphant songs and offerings of flowers. Even the Philistine Dalila, the rose of Sharon, receives them with her maidens, and pays homage to the hero, Samson. Dalila had once before enthralled him, and again her beauty very nearly causes him to forget his people and his duty; but an aged Israelite implores him not to listen to the arts and wiles of the enchantress.

In the second act Dalila has an interview with the high-priest, whom she promises to avenge her people by winning Samson's love once more. She proudly refuses the reward which the high-priest offers her, for it is her bitter hatred against the hero, who once loved and then forsook her, which prompts her to ruin him and to force

from him by every means in her power the secret of his strength.

When the high-priest has left her, Samson comes down the steep mountain path, drawn to Dalila's house against his will. She receives him with the greatest tenderness, and once more her beauty and her tears assert their power over him, so that he sinks at her feet and falters out his love for her. But in vain she tries to lure his secret from him. At last she leaves with words of contempt and scorn and enters the house. This proves his undoing. Goaded beyond endurance he rushes after her and seals his fate. After a while the Philistines surround the house and Dalila herself delivers her unfortunate lover, whom she has deprived of his strength by cutting off his locks, into the hands of his foes.

In the third act Samson is in prison. Bereft of his eyesight he has to turn the heavy mill. From the outside are heard the wailings and reproaches of his Israelite brethren, who have again been subjugated by their foes. Bitterly repentant, Samson implores God to take his life as the price of his people's deliverance. In the last scene he is led away to Dagon's temple, to be present at the festival of the Philistines, celebrated with great pomp in honor of their victory. After an exquisite ballet, Dalila presents a golden cup to the blind hero, and insults and jeers at him for having been fool enough to believe in her love for him, the enemy of her country. Samson maintains silence, but when they order him to sacrifice at Dagon's shrine, he whispers to the child who is guiding him to lead him to the pillars of the temple. This being done he loudly in-

vokes the God of Israel, and seizing the pillars tears them down with a mighty crash, burying the Philistines and himself under the ruins of the temple.

### Henry VIII.

Opera in four acts by Saint-Saëns. Libretto by Détröyat and Silvestre.

Characters: Henry VIII; Duke of Norfolk; Surrey; Don Gomez, the Papal Legate; Queen Catherine; Anne Boleyn; nobles and ladies of the court; soldiers, servants, etc.

Place, England. Time, Sixteenth Century. First produced at Paris in 1883.

The first scene is laid in a hall of the King's palace. Don Gomez and the Duke of Norfolk are in conversation, and the Spanish Ambassador explains to the English nobleman that his presence is due to Queen Catherine. His object, however, is to be near Anne Boleyn, with whom he is in love. It develops that the Queen is aware of this affection, and holds a letter to Anne Boleyn from him, which contains a declaration of her love for him. The Duke warns him to beware of the King, whom the nobles suspect of being desirous of obtaining Anne for himself. At this point several courtiers enter, bringing the news of Buckingham's condemnation to death. The King enters, and all withdraw except Surrey, Norfolk and Don Gomez. The King cordially greets Don Gomez, and promises to advance his suit, announcing at the same time that he is about to present the Queen with a new maid of honor.

Don Gomez is disturbed by the information, as he suspects that the maid may be Anne Boleyn.

In the next scene the King and Surrey discuss the Pope's hostility to his divorce from Catherine. The Queen enters, and in a gentle way asks the King why she has been summoned. He replies that he is about to give her a new maid of honor. She accepts the new attendant, and then pleads for the life of Buckingham, but is refused by the King. The Queen then reproaches him with the end of his love for her, and the King replies that their marriage is in violation of the divine law.

The courtiers now enter, among whom is Anne Boleyn. Expressing surprise that she and the Spanish Ambassador are known to each other, the King presents her to the Queen, and at the same time creates her Marchioness of Pembroke. The funeral march of Buckingham is heard outside, and while the Queen mourns the tragedy the King presses his attentions upon Anne Boleyn. As Anne hears the funeral march she is much alarmed, and at this point the themes of the music of the opera foreshadow the tragic fate of the King's new favorite.

The second act opens in Richmond Park. Don Gomez, entering amid a crowd of graceful pages, expresses his despair at the failure of his love affair. Anne enters with a group of court ladies, and answers the reproaches of Don Gomez with assertions of undying love. The King enters, and Don Gomez retires. Anne consents to be the wife of the King upon condition that she shall be made queen. In the middle of this scene the papal legate enters with adverse news

from Rome, but the King postpones its hearing. The Queen now enters and reproaches Anne, who appeals to the King for protection. The act closes with an elaborate dance.

The third act begins with a long and heated interview between the King and the papal legate, during which the enraged King defies the wrath of Rome. The King reveals his jealousy in a passage between Anne Boleyn and himself. There follows another interview with the legate, closed by the King's announcement that he will appeal from the Pope to his people. The scene changes to the Hall of Judgment. The act closes with the support of the King by the people, and the King proclaims himself the head of the English Church, and Anne Boleyn his Queen.

In the fourth act Queen Anne from her apartments watches a minuet in the garden. Surrey and Norfolk are talking about the King's suspicions in regard to the Queen. Don Gomez enters with a special message from Catherine to the King, and asks to be left alone with Queen Anne. He then informs her that Catherine still has the incriminating letter in her possession. The King enters in a fury, orders Gomez to leave the country, and dismisses Anne. Don Gomez, before quitting the room, gives Catherine's dying words of affection to the King, and they go to the Tower where she is confined. There, in a long soliloquy, Catherine is discovered revealing her longing for Spain. She then distributes keepsakes, among which is her Book of Hours, in which she has placed Don Gomez's fatal letter from Anne. The new Queen enters at this moment with the intention of regaining possession of the letter. She



begs for it, but Catherine refuses it to her. At this point the King enters, and makes every effort he can devise to arouse the anger of Catherine against Anne. He fails in these attempts, and Catherine, in her dying moments, throws the letter into the fire.

### Proserpine.

Opera in four acts by Saint-Saëns. Libretto founded by Louis Gallet upon a poem entitled *Proserpine*, by Vacquerie.

Characters: Proserpine; Sabatino; Renzo; Angiola; Squarocca; nuns, novices, peasants, beggars and pilgrims.

Place, Italy. Time, Sixteenth Century. First produced at Paris in 1887.

Proserpine, a courtesan, is in love with Sebatino, whose affection is given to the sister of his friend Renzo, Signorina Angiola. Renzo, however, advises Sebatino to seek the company of Proserpine, so that, having been exposed to temptation, he may be the more sure to be faithful to Angiola. When Sabatino discovers that he is actually beloved by Proserpine, he treats her with so much contempt that she becomes enraged at him, and her anger increases when she finds that Sabatino loves another woman.

In her desire for revenge she enlists the aid of Squarocca, who is indebted to her for an act of mercy, for she had refused to prosecute him when he was caught robbing her palace. Squarocca seizes Angiola as she is coming from a convent to be married to Sabatino. He arranges that she shall meet Proserpine.



At this encounter Proserpine tries to get Angiola to say she will not marry Sabatino. But Angiola resists her suggestions, and Proserpine is about to stab her when she is rescued by her brother, Renzo. Subsequently Proserpine penetrates to Sabatino, in his house, and protests her love for him, but he spurns her plea. Still revengeful, she turns upon the bride when Sabatino and Angiola are married and stabs her. Sabatino seizes her dagger and kills Proserpine. Angiola recovers from Proserpine's murderous assault, and the curtain falls upon the happiness of the lovers.

### *Hélène.*

Opera in one act by Saint-Saëns. Libretto by the composer.

Characters: Helen; Venus; Pallas; Paris; Spartans; nymphs and cupids; Trojans.

Place, Sparta. Time, immediately prior to the Trojan War. First produced at Monte Carlo in 1904.

The first scene of the opera is an exceedingly brief one. The exterior of the palace of King Menelaus is shown, illuminated for a fête. A chorus of voices is heard within chanting the praises of the King and his Queen, the beautiful Helen.

In the second scene Helen is seen, languid and *distracted*, standing at the top of a cliff which overhangs the sea. The Spartan Queen is seeking to escape from the net which Paris has spread for her. Her greatest difficulty is that she is not wholly willing to be free, as she loves him. At length she declares that she will remain true to her marriage vows, and be worthy of her race.

So saying, she is about to throw herself into the sea, when the goddess Venus appears through the waves and prevents her from destroying herself. The goddess desires that her rival in the love of Paris shall live, love and bear the consequences of her sin. Helen desperately denies her love for Paris, but Venus reads her thoughts, and tells her that the story of their loves shall be immortal. Warning Helen that Paris will soon be assisted by her in discovering the Queen's retreat, Venus disappears with her nymphs.

Paris enters, as Venus has predicted, and makes impassioned love to the beautiful Spartan. He assures her that stern Sparta is no fitting home for her; rather should she live in lovely Troy, whose radiant hills and valleys are a more suitable setting for her surpassing loveliness. Helen protests that she loves only Menelaus, but finally confesses that she has deceived Paris, and that she, the daughter of Zeus, loves the Trojan youth. Yielding, she calls upon the powerful gods to save her from herself. Surrounded by thunderbolts Pallas appears, warning the lovers what will come if they give way to their passion. She then throws upon the sky a picture of Troy in flames and Priam killed. The love-blinded Paris declares that even should the sun burst his bonds and consume the world he would still be true to his love for Helen. Casting aside her last scruple, Helen relinquishes husband, home and children for a "love that is stronger than death or the gods," and embarking on a ship she and her lover sail for Troy.

## Reyer.

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Louis Etienne Ernest Reyér was born at Marseilles, December 1, 1823. As a child he learned solfeggio at the free school of music founded by Barsotti, and became a good reader, though he did not carry his musical education far. At sixteen he went to Algiers as a government official, but continued his pianoforte practice, and began to compose without having properly learned harmony and counterpoint. He was soon able to write pieces, which became popular, and composed a mass which was solemnly performed before the Duke and Duchess d'Aumale.

Had Reyér remained in Algiers he would probably never have been anything beyond a mere amateur, but the Revolution of 1848 depriving him of the support of the Governor-General, he returned to Paris, and placed himself in the hands of his aunt, Mme. Louise Farrenc, who completed his musical education, and before long he found an opportunity of coming before the public. From his friend, Théophile Gautier, he procured the libretto of *Le Sélam*, an oriental symphony in four parts, on the model of David's *Le Désert*. It was produced with success in 1850, and then Méry furnished him with *Maître Wolfram*, an opera which was also successful at the Théâtre Lyrique (1854). His next work was *Sakuntala* (1858), one of the charming bal-

lets of Théophile Gautier; but his full strength was first put forth in *La Statue*, an opera produced at the Théâtre Lyrique in 1861, and containing music which is both melodious and full of color.

It was this last work which brought the composer's name in a prominent manner before the public. *La Statue*, in its original form, included spoken dialogue. On the occasion of its revival in 1878 the composer set this to music, to the great advantage of his work, thereby insuring that continuity which now-a-days is rightly regarded as essential in operas of serious import. The music to this work is impregnated with an indefinable Oriental coloring which imparts to it an undoubted measure of charm. Bizet considered *La Statue* as the most remarkable opera that had been given in France for twenty years.

Reyer's next operatic venture took place on German soil. It was at Baden-Baden, at that period in the prime of its glory, and the chosen playground of Europe, that *Erostrate* was brought out in the summer of 1862.

It certainly appears strange that after the favorable reception accorded to *La Statue* in 1861, Reyer should have been ostracized from the Paris theatres (if we except the two performances of *Erostrate* in 1872, and the revivals of *Maître Wolfram* in 1873, and of *La Statute* in 1878) for a period of twenty-four years, when he made a triumphal reappearance at the Opéra with *Sigurd*. This last opera had been performed the year before at Brussels.

Reyer was decorated with the Légion d'Honneur in August, 1862, after the successful performance of *La*

*Statue* at the Lyrique, and was raised to the rank of an officer in January, 1886, after producing *Sigurd*. He succeeded David as a member of the Institute in 1876.

After having been the first town to offer hospitality to *Sigurd*, Brussels was destined to have the *primeur* of Reyer's *Salammbô*, which was brought out in 1890 with great *éclat*, and produced later on in Paris.

While Reyer has acquired a well-deserved reputation in France as a composer, he is equally well known as a writer on music, and for many years occupied the post of critic to the *Journal des Débats*, formerly held by Berlioz. The opinions advanced by Reyer were always remarkable for sound common sense. An intimate friend and ardent admirer of Berlioz, he had the credit of having been one of the first in France to recognize the genius of Wagner. He collected his most important articles and published them under the title of *Notes de Musique*.

Reyer almost entirely confined himself to operatic compositions. He was not a quick worker, and his operas all bear evidence of thought and an avoidance of clap-trap effects.

Some years ago he was appointed bibliothécaire of the Paris Opéra, and in 1908 was Inspector-General of the Paris Conservatoire. He died on January 15, 1909.

### **Sigurd.**

Opera in four acts by Reyer. Libretto by Du Locle and Blau.

Characters: Sigurd; Gunther, King of the Burgundians; Hagen, a warrior, Gunther's companion-in-arms;

a priest of Odin; Envoys from Attila; Brunehilde, a Valkyrie, banished by the gods; Hilda, Gunther's sister; Uta, Hilda's foster-mother; Burgandian warriors and people, Icelandic people, priests, servants.

Place, Scandinavia. Time, the period of the Nibelungen myths. First produced at Brussels in 1884.

The first scene of the opera is in Gunther's palace. Women are singing and embroidering battle standards. In the group are Gunther's sister, Hilda, and her nurse, Uta. Hilda tells a dream which has troubled her, and which is interpreted by Uta to mean that her future husband will be destroyed by a jealous rival. Attila, the King of the Huns, has sought Hilda's hand in marriage, but she reveals the secret of her love for Sigurd. She is assured by Uta that the old nurse will bring Sigurd to her and give him a love-philtre. The messengers of Attila arrive, and are made welcome by Gunther. The story of Brunehilde, sleeping amid fire-guarded rocks, is recited. Gunther resolves to make the attempt to win the sleeping Brunehilde.

An interview between Hilda and Gunther follows, in which the brother urges the alliance with Attila. Before she can reply a trumpet peal is heard without, announcing Sigurd. Gunther and Sigurd declare friendship for each other. Hilda presents Sigurd with Uta's magic draught, and the prince at once falls in love with her. Gunther promises him the hand of Hilda upon consideration of his help in the winning of Brunehilde.

The second act opens in the land of Brunehilde. A company of priests engaged in the worship of Odin and Freja are interrupted by the appearance of Gunther, Sigurd and Hagen, who announce the reason for their



coming. They are warned by the priests and worshippers that no one except one that has known love will succeed. Sigurd alone is fitted for the task, and in the next scene has entered the forest. He has been instructed to sound three times a horn given to him by the priests. Making an invocation to Hilda he winds the horn, and is shown three Fates at a spring washing a shroud, which they say is for him. Sigurd sounds the horn again, and is attacked by supernatural beings, by whom he is strongly tempted, but in vain. At length the nearby lake turns into one of flames, with a palace of fire rising from it. The dauntless Sigurd plunges in. The scene is changed. Led by the Norns he calls to Brunehilde. Awaking, she offers her love to Sigurd. Sigurd, faithful to Gunther and Hilda, commands her to follow him, and with a drawn sword between them he leads her away.

The third act is laid in Gunther's gardens. Spirit voices invoke the presence of the King. A dramatic scene ensues, in which Hilda and Uta overhear Sigurd's recital of his success. Brunehilde, carried by the spirits to the garden while sleeping, awakes to find Gunther protesting his love for her. She accepts him, believing that he is Sigurd. The scene changes, and Hagen is discovered announcing to the people the approaching marriage of Gunther and Brunehilde. The King prepares to visit the sacred grove. At this moment Sigurd appears and claims the hand of Hilda. Gunther acknowledges his claim, and bids Brunehilde unite the hands of Hilda and Sigurd. As she does so both Sigurd and Brunehilde exclaim that their hands are burning.



The act ends with the wedding march to the sacred grove.

In the last act Brunehilde is found suffering from a mysterious malady. The people shrink away from her whenever she appears. She confesses aloud her love for Sigurd, and begs the god Odin to destroy her. Hilda tries to comfort her, but Brunehilde sees that she is wearing a girdle which Sigurd took from her on the night that he delivered her from the fire-bound couch. She realizes the trick played upon her, and a scene of jealousy and excitement ensues. Brunehilde by a charm dispels the power of Uta's potion, and the love of Sigurd changes. After a strong and passionate scene with Brunehilde the prince goes hunting with the King. Hilda offers to save Sigurd from death at the hands of the jealous King if Brunehilde will refuse his love. While she hesitates Gunther kills him, and his body is borne in on shields. Brunehilde mounts the funeral pyre, and an apotheosis of their love closes the opera.

### **Salammbô.**

Opera by Reyer. Libretto by Nicolo Massa, adapted from the romance by Gustave Flaubert.

Characters: Hamilcar, a Carthaginian Suffete; Matho, Chief of the Lybians; Narr-Havas, King of Numidia; Shahabarim, the High-priest; Spendius; Giscon; Authorite; a Lybian soldier; Salammbô, daughter of Hamilcar; Toanach, her nurse; her women attendants and slaves, soldiers, priests, prisoners and women of the temple of Tanit.

Place, Carthage. Time, 229 B. C. First produced at Brussels in 1890.

The opening scene of the opera shows the festival of the Mercenaries employed by the city of Carthage. The soldiers are feasting in the gardens of the Carthaginian general, Hamilcar Barca, who is endeavoring to thus placate them in their demands for pay that is long overdue. The largess of Hamilcar does not content them, and presently they rise in revolt, led by Matho, a Lybian, who forces the doors of the prison and releases the prisoners captured by the suffete. At this moment there appears on the terrace of the garden, in all the splendor of her striking beauty, Salammbô, the daughter of Hamilcar. Dazed by the sight of her, the malcontents are suddenly quieted. Salammbô descends, bearing in her white hand a cup, which she offers to Matho in the desire to appease him and to effect a reconciliation. Matho receives the cup, fascinated by the sight of the young woman, but Narr-Havas, King of the Numidians, who is in love with Salammbô, is seized with jealousy of the Lybian, and wounds him with a blow of his dagger. At this moment it happens that the Carthaginian army is approaching for the purpose of suppressing the insurgents, and the latter, rallying around Matho, proclaim him as their leader.

In the second act the scene is laid within the sacred precincts of the Temple of the goddess, Tanit. At the back of the stage is the mysterious shrine wherein is guarded with jealous care by the priests of the goddess the *zaïmph*, her veil, upon the safety of which depends the strength and prestige of Carthage, and to touch this means death. Matho, hidden in the temple with one

of his followers, has planned the rape of the veil, the possession of which will complete his triumph against the Carthaginians. He is present at the rites of the priests, and then at the entrance of Salammbô, who has come to confide in the High-priest, Shahabarim, in regard to the inquietude which causes her forebodings and terrifying visions. She fears that the sacred veil of the goddess and the city of Carthage are both in peril. Overcome with fright the priest leaves her, and while Salammbô is praying Matho enters the sanctuary, lifts the sacred veil, and enveloping himself in it appears before the young girl, who believes that she sees a divine apparition. Matho undeceives her, and declares his love. Salammbô, beside herself with rage, cries out against the sacrilege. Her cries attract the priests, who long to seize Matho, but he, thanks to the veil which protects him, escapes.

The first scene of the third act is devoted to a council of the priests in the temple of Moloch, called to discuss the events which have preceded the disappearance of the *zäimph*. Hamilcar returns, and has no difficulty in inducing the nobles of the city to proclaim him dictator.

In the second scene, on the terrace of Salammbô's apartments in the palace, the young girl sits musing, filled with melancholy. She dreams of the young barbarian who holds the destiny of her country in his hands, and of her father who has returned to combat him. Her reverie is broken by the arrival of Shahabarim, who tells her that she may save the city and recover the sacred veil. He directs her to array herself as a bride, and that he himself will conduct her to the tent of Matho, where, through the power of her beauty,

she may induce the barbarian to restore to her the stolen relic. Salammbô obeys.

The fourth act transpires in the camp of the Mercenaries. Narr-Havas has proposed to Matho that they should become reconciled and form an alliance against the Carthaginians. Matho consents to this without displaying much spirit. Presently Salammbô appears and enters the tent of the Lybian, who is overjoyed. Proudly and disdainfully she asks the veil of him, and Matho, wholly subjugated, is ready to render it up. But when he learns that she intends to return to Carthage, Matho turns against her with reproaches, and pushes her brutally. Then he repents, and falling on his knees begs her pardon. Salammbô, touched by his contrition, realizes that she loves him, and falls into his arms. At this moment a clamor is heard without. Narr-Havas has broken the compact with Matho, and betrayed him to Hamilcar. Matho tears himself from the arms of Salammbô and rushes into battle. The Carthaginians triumph, and Narr-Havas receives from Hamilcar the promise of Salammbô's hand. With the refinement of cruelty Hamilcar directs that Matho, who has been taken prisoner, shall be immolated on the altar of Tanit at the hour when the nuptials of Narr-Havas and Salammbô are celebrated at the same place.

In the fifth act the scene is that of the city forum, on the day set apart for the celebration of the nuptial fête. The wedding cortege crosses the stage. Then Salammbô appears, accompanied by her father and her betrothed. They take their places before the statue of the goddess. Presently Matho, attended by guards, is brutally thrown at their feet. Shahabarim comes forward to give the

barbarian his death-blow, when the crowd cries, "Not he, but she who recovered the veil—Salammbô!" Hamilear's daughter consents to perform the sacrifice. Taking the knife from the hands of the priest, she goes towards Matho, saying, "Whoever touches thee, sacred and blessed veil, must die!" But instead of striking the victim she kills herself. As she dies, Matho snatches the knife and thrusts it into his own heart, falling dead upon the body of the woman he loved.

*MANON*

*Photogravure reproduction of the original painting*









## Massenet.

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Jules Emile Frédéric Massenet, born at Montaud, near St. Etienne, May 12, 1842, was educated at the Paris Conservatoire, where he won the "Prix de Rome" in 1863. On his return from Italy, through the influence of Ambroise Thomas, his *La Grand'tante* was produced at the Opéra Comique in 1867. Even in this first attempt Massenet showed himself a skilled and graceful musician. Some "Suites d'orchestre," performed at the *Concerts populaires*, attracted attention for their new and ingenious effects. It was only, however, after the Franco-German war that he rose to the first rank among young French composers by the production of *Don César de Bazan* (1872); incidental music to the tragedy, *Les Erynines* (1873), and an oratorio, *Marie Magdalene* (1873). These were followed by *Eve* (1875), a *mystère*; more "Suites d'Orchestre;" an "Ouverture de Concert," and the overture to *Phèdre*.

*Le Roi de Lahore*, produced at the Opéra in 1877, obtained a great success, partly, perhaps, owing to the magnificence of the mounting; but also, it must be said, on account of the intrinsic value of the music. A spectacular opera in the fullest sense of the word, *Le Roi de Lahore* was a work eminently suited to a theatre such as the Grand Opéra, where the ballet *mise-en-scène* and

other accessories rank on an equal footing with the music.

His oratorio, *La Vierge*, produced at the Opera in 1880, was coldly received. Massenet was bitterly disappointed, but set to work with renewed vigor upon an opera entitled *Herodiade*, which was brought out with success at Brussels in 1881. The score of this opera abounds in examples of the sensuous melody which is characteristic of this composer.

In 1884 was produced the opera by which, perhaps, Massenet is best known to English-speaking people, the musical setting of the fascinating romance, *Manon Lescaut*, written by the Abbé Prevost. Although Massenet's reputation as a composer had long been established upon a solid basis, it had been twelve years since an opera from his pen had been produced at the Paris Opéra Comique. *Manon* offered Massenet a subject particularly fitted to his poetic and emotional muse, and in this work the composer felicitously caught the spirit of the theme.

*Manon* contains an innovation which has a certain importance, and deserves to be noted. It is well known that the old-fashioned *opéra comique* comprised spoken dialogue. The tendency of late years has been to abandon this illogical custom, and the ideas of most composers now tend in this direction. Compromising the matter, Massenet devised a method which he doubtless believed would give musical continuity to his work without departing entirely from the traditions of the theatre. This was to retain the spoken dialogue, but to accompany it with an orchestral accompaniment in keeping with the words. A similar method has been employed

in dramas for which incidental music has been written. It is not a course that can be generally recommended for grand opera, although the effect in *Manon* is not unpleasing.

A year after the production of *Manon*, Massenet reappeared as the musical interpreter of another French classic. This time he sought inspiration from Corneille, and set to music *Le Cid*, one of the great dramatic poet's finest works. *Le Cid* has apparently delighted the *habitués* of the French Opéra, and has been successfully performed on the Continent. It was twice performed in New York during the opera season of 1896-97, and was also presented during the season of 1901-2.

A work which from many points of view proved a more general favorite with the public is *Esclarmonde*, produced at Paris in 1889. In this opera Massenet took some steps in advance as regards musical form. *Esclarmonde* is constructed more according to the lines of the modern lyrical drama, and the composer made use of representative themes to a great extent. *Le Mage*, produced at the Grand Opéra in 1891, is absolutely inferior to *Esclarmonde*. It is a spectacular opera upon a large scale, the action of which takes place in the time of Zoroaster, but it was admittedly a disappointment from an artistic point of view.

For this failure, however, the composer was destined to take his revenge with *Werther*, performed for the first time at Vienna in 1892. It was a distinct success in that city, and this success was repeated when the opera was produced in Paris at the Opéra Comique. In Goethe's pathetic story Massenet found a subject eminently suited to the peculiar nature of his talent. The

idyllic charm of the sad tale inspired him to write passages full of poetry and refinement. *Le Carillon*, a ballet by Massenet to a scenario, furnished by Van Dyck, was produced at the Opéra Comique a few days after the production of *Werther*.

*Thaïs*, a lyrical drama, the libretto by Louis Gallet, was first given at Paris in 1894. The brilliancy of the opera, its masterly handling of contrasts gratifying to the singers, the scenic artists and the musicians demanded instant admiration, and obtained it. *Thaïs* was successfully presented in New York during the opera season of 1906-7, and has since been incorporated in the regular repertoire of the Manhattan Opera House.

*La Navarraise*, a popular opera which has been frequently given in New York, was originally produced in Paris in 1894, shortly after the production of *Thaïs*.

In 1902, *Le Jongleur de Notre Dame*, the musical setting of a mediæval story of quaint charm, was well received at the theatre in Monte Carlo. Like *Manon*, *Thaïs* and *La Navarraise*, this opera has been repeatedly sung in America, its first production here occurring during the opera season of 1908-9.

Massenet is a member of the Institute, and has been professor of composition at the Paris Conservatoire since 1878. In the musical world he is looked upon as the successor to Gounod. He is essentially French, and at sixty-seven possesses much of the quick, nervous energy that has always characterized him. In addition to the foregoing operas and other musical works, he has written the operas *Sapho*, *Grisélidis*, *Le Portrait de Manon*, *Cendrillon*, *Cherubin*, *Ariane*, the oratorio *La Terre*



*Promise*, and many very popular orchestral suites. He is, at the present writing, at work on his new opera, *Don Quixote*, which is to be produced on February 14, 1910, at Monte Carlo.

### **Le Roi de Lahore.**

Opera in five acts by Jules Massenet. Libretto by Louis Gallet.

Characters: King Alim; Scindia; Indra; the High-priest; Nair; priests and priestesses; courtiers and dancing-girls.

Place, India. Time, Middle Ages. First produced at Paris in 1877.

The first act takes place in the Temple of Indra, at Lahore, when Scindia, the King's minister, informs the High-priest that Nair, a young devotee, receives the visits of a lover. She is compelled by the priests and priestesses to summon her lover, who proves to be the King. He, having power to release her from her vows, asks her to become his queen, and they depart upon an expedition against the Mussulmans. Scindia, a rival for the affections of Nair, vows vengeance against the King, who is defeated in battle and dies of his wounds.

In the third act Alim is in Paradise, but is still mourning for Nair. He is permitted by Indra, the Indian deity, to return to earth as a slave, and live with Nair until her death, which is destined to occur simultaneously with his own. Scindia, who has seized the throne of Lahore, appears in state, and, amazed at seeing Alim, denounces him as an imposter, and orders his arrest. The priests, however, protect him, considering



his reappearance as a heavenly omen. Nair passes by, robed as a queen, and Alim is in despair, thinking that she has forgotten him. She, however, escapes from the hated Scindia, stabs herself, and the lovers, dying, ascend together to the heavenly abode of Indra.

### Herodiade.

Opera in four acts by Massenet. Libretto by Milliet and Gremont.

Characters: John; Herod, King of Galilee; Phanuel, a Chaldean; Vitellius, Roman proconsul; the High-priest; a voice in the temple; Salome; Herodias; a young Babylonian woman; merchants, Hebrew soldiers, Roman soldiers, priests, Levites, temple servitors, seamen, scribes, Pharisees, Galileans, Samaritans, Sadducees, Ethiopians, Nubians, Arabs, Romans.

Place, Jerusalem. Time, 30 B. C. First produced at Brussels in 1881.

The first scene of the opera is a court of the palace of Herod, with an adjacent grove of cedars and oleanthers. A glimpse of the Dead Sea is shown in the distance. Merchants, followed by slaves bearing heavy burdens, enter. The sage Phanuel appears and moralizes upon the degeneracy of the times. He predicts the end of Roman supremacy.

Presently Salome, the young daughter of Herodias, enters. For many years she has been searching for her mother, and Phanuel, who knows what she does not, that she is the daughter of Herod's wife, deeply pities her. With great feeling Salome speaks of John the Prophet, and even as she speaks the Prophet's voice is heard in

the distance apostrophizing Jerusalem. Dancing-girls file out of the palace. The King enters, eagerly looking among the girls for the fair Salome, one glimpse of whom has infatuated him. Herodias follows him, agitatedly complaining that in the morning of that day a strange man, clad in skins, had suddenly appeared in her path, cursing her and calling her Jezebel. She is told that it was probably John, the infamous prophet, who came preaching baptism and a new faith. When Herod brusquely asks what she would have him do about the insult she has received, Herodias demands the prophet's head, striving to sway Herod with recollections of the past. Herod refuses her request on the ground that John is too popular with the Jews. At this moment John enters cursing Herodias anew. The court then retires, and Salome casts herself at the feet of John, declaring her love for him. John replies that his dark life and her bright youth can have nothing in common, and bids her think of a higher love.

The curtain rises in the second act on the scene of Herod's luxurious chamber. Slaves perform their voluptuous dances before the King as he lies on his couch. He can speak of nothing but Salome's beauty. A Babylonian woman gives him a philtre, which has the effect of more vividly calling up the girl's image in Herod's mind. Phanuel, the sage, bitterly reproaches Herod for allowing his thoughts to dwell on a woman when the land is full of unrest and misery and growing discontent. The strength of the country is waning, and many of the allies have deserted to Rome. Herod believes that his hold upon the people is still secure, but Phanuel reminds him of the inconstant nature of the

people Herod governs. Referring disdainfully to the new faith, the King declares that he will stifle it.

The scene changes to the public square below the temple of Solomon on Mount Moriah. An excited crowd is assembled, which praises Herod because he has promised to lift the yoke of Rome from their necks. Together the King and the people plan heroic deeds. At this moment the Roman fanfare of trumpets is heard, and Herodias appears on a terrace to announce to the crowd that the oppressor is at the gate of the city. Vitellius, the Roman proconsul, enters the city with his military escort, and when he appeals to the people, offering them personal liberty and all their reasonable desires, to Herod's chagrin they rally about the Roman. Just then, above the cries of the people are heard the voices of Salome and the women of Canaan, welcoming John. The eyes of Herod rest upon Salome, and Herodias, following his glance, is aware that she has a rival.

The first scene of the third act is laid in the house of Phanuel. The philosopher, preoccupied by his forebodings in regard to the city, consults the stars. Herodias comes in search of him, begging to know the course of the star of the woman who has robbed her of the King's love. Phanuel discovers that their stars are strangely and closely associated, and tells Herodias that her own is covered with blood. She laughs at this, saying that it is doubtless the blood of revenge. Phanuel informs her that he is aware that she is a mother, and drawing her to the casement points below them to Salome, her daughter, walking through the street. Horrified, Herodias recognizes her daughter in her rival.

The second scene is that of the temple, where Salome

is discovered praying for the safety of John. Herod follows her to the sacred place. His country is in the hands of the Romans, and he reasons that if he were to save the Prophet the Jews would be grateful, and would help him to throw off the yoke. He comes upon Salome. They are alone together for the first time. The frightened girl learns that she is the unfortunate object of his favor. He swears that by his power as the King he will possess her. With defiance she answers that she already loves one higher than the Cæsars. The King declares that he will find this man, and that he will deliver both her and her lover to the executioner. The priests and the people invade the temple, and perform the sacred dances before the altar. John is present, and the people are exhorted by the priests to destroy this prophet who has proclaimed a false King of the Jews. Herod is appointed his judge. John answers well all the questions put to him. He prophesies peace and good-will. His weapon is Faith, and his end is Liberty. Herod secretly tells him that if he will serve his plans he will save his life, but John replies that he has nothing to do with the schemes of kings. "Death to him!" shout the people. "Let the false Messiah be crucified," cries Herodias. Salome begs to be allowed to share his fate, and thereby Herod discovers the identity of her lover.

The last act opens in a vault beneath the temple, where John is imprisoned. The prophet is reconciled to death, but longs for Salome. At length he questions whether he is indeed the herald of God and the apostles, or merely a man like other men.

Salome enters his cell, and they delight in their reunion, indifferent to death. The priests appear and

drag John off to execution, while Salome is taken by slaves and carried before Herod.

The last scene is that of the banqueting hall in the palace of the Roman proconsul. Salome is brought hither. She prays for death with John, first to Herod and then to Herodias, whom she invokes as a wife. "Ah, if you were only a mother!" she moans. Herodias shudders at that word, and Salome speaks of the unnatural mother who abandoned her to make a wicked marriage. The executioner appears with a sword dripping with blood, and with a terrible cry Salome throws herself upon Herodias, crying that she has murdered the prophet. Herodias begs for pity. "I am your mother," she cries, and Salome, horrified by the announcement, seizes a dagger and kills herself.

### Manon.

Opera in five acts by Massenet. Libretto based by Meilhac and Gille on Prévost's *Manon Lescaut*.

Characters: Chevalier des Grieux; Count des Grieux, his father; Lescaut, Manon's cousin, one of the Royal Guard; Guillot Marfontaine, a roué; De Brétigny, a nobleman; Manon; Pousette; Yavotte; Rosette, actresses, citizens, soldiers, servants.

Place, Amiens, Paris, Havre. Time, Eighteenth Century. First produced at Paris in 1884.

The first act takes place in the courtyard of an inn at Amiens. The stage-coach arrives with a number of travelers. Among them is young Manon, a country girl of sixteen; this is her first journey, which is to end in a convent. She is greeted by her cousin Lescaut, a Garde

du Corps, and while he is absent the young beauty is accosted by Guillot-Marfontaine, an old roué, who annoys her with his equivocal speeches. He is quickly driven away by Lescaut, on his return. The young man is, however, enticed away by his comrades, and he leaves his cousin a second time. Before long another cavalier approaches Manon. This time it is the Chevalier des Grieux, a young nobleman, whose good looks and charming manners strongly attract the young girl. They quickly fall in love with each other, and when des Grieux offers to take her to Paris, Manon consents. They drive gaily off, just before Lescaut returns to look for his cousin.

The second act takes place in a poorly furnished apartment in Paris. Des Grieux is about to write to his father, whom he hopes to reconcile to his purpose of marrying Manon, by telling him of the girl's beauty, of her youth and innocence. They are interrupted by the entrance of Lescaut, who, accompanied by de Brétigny, another victim of Manon's charms, comes to avenge the honor of the family. While des Grieux takes Lescaut aside and pacifies him by showing him the letter he has just written, De Brétigny tells Manon that her lover will be kidnapped this very evening by his father's orders. Manon protests warmly, but de Brétigny warns her that her interference would only bring greater harm to both of them, while riches and liberty will be hers if she lets things take their course.

Manon, who on the one hand sincerely loves des Grieux, and on the other has a longing for all the good things of this world, is very unhappy, but allows herself to be tempted. When des Grieux leaves her to post his



letter, she takes a tender farewell of the place where she had been so happy. On his return a loud knock is heard. Manon, knowing what will happen, tries to detain him, but he tears himself from her, and opening the door is at once seized and carried off.

The third act opens on a scene of merrymaking in Paris, where all the buying, selling and amusements of a great fair are going on. Manon has stifled the pangs of conscience which had troubled her when she left des Grieux, but her passion for jewels and riches is as insatiable as ever. Guillot rushes off to order the ballet of the grand opera to dance in the open market-place for her amusement, hoping thereby to gain the young lady's favor.

Manon slowly wanders about in search of pretty things to buy, while Brétigny suddenly finds himself face to face with the old Count des Grieux. When he asks for news of his son, the count tells him that the young man has renounced the world to become an Abbé and a famous preacher at Saint Sulpice. He also tells him that this turn of things is due to de Brétigny's own conduct, meaning that the latter had done a bad turn to his friend by crossing his path in relation to Manon. De Brétigny points out Manon by a gesture, and the count, perceiving her beauty, quite understands his son's infatuation.

The next scene takes place in the parlor of the seminary in Saint Sulpice. A crowd of ladies has assembled to praise the new Abbé's fine preaching. They at last disperse, when the young Abbé enters with downcast eyes. He is warmly greeted by his father, who has followed him. The father tries to persuade him to give up



his newly chosen vocation before he finally takes the vows, but seeing him determined, the Count hands him over his mother's heritage. The young man retires to find forgetfulness in prayer. When he returns to the parlor he finds Manon. A passionate scene ensues, in which Manon implores his forgiveness. Des Grieux opens his arms to her and abandons his vocation.

The fourth act opens in the luxurious drawing-rooms of a great Paris hotel. Games of hazard are going on everywhere. Manon, arriving with des Grieux, is joyously greeted by her old friends. Des Grieux tries his luck at play, and is seconded by Lescaut, an inveterate gambler. Guillot offers to play with des Grieux, and fortune favors him. After a few turns, in which Guillot loses heavily, the latter rises, accusing his partner of false play. The Chevalier, full of wrath, is about to strike him, but the others hold him back and Guillot escapes. He soon returns with the police, headed by the old Count des Grieux, to whom he denounces young des Grieux as a cheat, and points out Manon as his accomplice. Old Count des Grieux allows his son to be arrested, telling him he will soon be released. Poor Manon is seized by the guards, though all the spectators, touched by her youth and beauty, beg for her release.

The last scene takes place on the highroad leading to Havre. Lescaut meets des Grieux, having promised that he would try to save Manon from penal servitude by effecting her escape. Unfortunately the soldiers he employed had deserted him, on hearing which des Grieux upbraids him. Lescaut pacifies the desperate young man by saying that he has thought of other means of rescuing Manon. Soon the wagons conveying the

convicts to their destination are heard approaching. Lescaut, accosting one of the soldiers in charge, hears that Manon is dying in one of the wagons. He begs that he may be allowed to take a last farewell of his little cousin, and, bribing the man with money, he succeeds in getting Manon out of the wagon, promising to bring her to the nearest village in due time.

Manon, sadly changed, totters forward and finds herself clasped in her lover's arms. Manon deeply repents of her sins and follies and humbly craves his pardon, while he covers her wan face with kisses. Then he tries to raise her, imploring her to fly with him, but release has come too late. She sinks back and expires in her lover's arms.

### **Le Cid.**

Opera by Massenet. Libretto by Dennery, Gallet and Blau.

Characters: Don Fernand, King of Castile; Don Urrique, the king's son; Don Diègue, father of Don Rodrigue; Don Gormas, father of Chimène; Don Rodrigue, the lover of Chimène; Don Arias; Don Alonse; Chimène; the Infanta; Leonor, governess to the Infanta; Elvire, governess to Chimène; page to the Infanta; courtiers, soldiers and townspeople.

Place, Seville. Time, the Tenth Century. First produced at Paris in 1885.

This opera is based upon the play of the same name by Corneille. King Fernand is about to confer the title of knight upon Don Rodrigue at the house of Gormas, the father of Chimène. Count Gormas himself expects to be appointed governor to the son of the

King. At the same time Chimène announces to her father that she loves Don Rodrigue. The daughter of the King also loves Rodrigue, but as her station in life prevents her from marrying him she relinquishes him to Chimène. After Rodrigue has been made a knight of St. James, the King decides to appoint Rodrigue's father, Don Diègue, as governor. Disappointed because he has not received the appointment himself, Count Gormas flies into a rage and attacks Don Diègue. In the duel Gormas disarms Diègue, and the latter urges Rodrigue, his son, to avenge the insult. At first the young man agrees to his father's request, but on discovering that the man he is to fight is the father of Chimène, he begs his father's permission to withdraw. His father, however, appeals to him on the ground of filial duty, and Rodrigue acknowledges this claim.

The duel is fought. Rodrigue slays his opponent, and is standing over his victim when Chimène, accompanied by her attendants, appears, and, recognizing her lover as her father's murderer, falls unconscious.

Boabdil, the King of Grenada, declares war against Castile and sends a cavalier to Fernand announcing the fact. This emissary appears at the court when a fête is in progress. Chimène interrupts it by requesting the King to punish Rodrigue for killing her father, but the King tells her to wait until the war is over before seeking revenge, and he appoints Rodrigue commander-in-chief of the Castilian army.

Rodrigue seeks Chimène and finds her in tears in her chamber. In spite of what has happened, Chimène has not lost her love for Rodrigue. Now known as the Cid, Rodrigue goes off to the war, and leads his soldiers

close upon the enemy. The soldiers, encamped, begin their revels. The Cid, fearing that they will be attacked while off guard, beseeches them to cease. They refuse, and Rodrigue is in despair. Later he is cheered by a vision of St. James, who proclaims him a victor. The battle is fought, and, true to the prediction, Rodrigue wins.

At the Court of Castile news is received of the death of the Cid. Grief-stricken, Chimène declares her love for the hero. It soon develops, however, that he is not dead, but that he is on his way home, whereupon Chimène, who is apparently a most changeable young woman, recalls King Fernand's promise, and demands the head of Rodrigue. To appease her, the King declares that he will accede to her wishes. In reality he has no intention of having the order carried out. Again Chimène displays her changeable character, and instead of pronouncing sentence of death upon Rodrigue she is deeply touched when he draws his dagger to kill himself because of her refusal to accept him, and she declares that he must live and love her.

### Werther.

Opera in three acts by Massenet. Libretto adapted by Blau, Milliet and Hartmann from Goethe's *Werther*.

Characters: Werther; Albert; the bailiff; Schmidt and Johann, his friends; Lotte, his daughter; Sophia, her sister; Buhlmann; Katchen; six younger children of the bailiff; guests and townspeople.

Place, Wetzlar. Time, Eighteenth Century. First produced at Vienna in 1892.

The first act takes place in the house of Lotte's father, who is bailiff in his native city. He has assembled his younger children to teach them a new Christmas song. While they are practicing, two friends of the bailiff enter and invite him to take supper with them at the neighboring inn. He declines, however, and sits down in his armchair, while the smaller children, climbing onto his knees, begin their interrupted song once more. During this pretty scene Werther approaches. He sees Lotte coming out of the house, becomingly attired for a country ball. She is duly admired by her father and the children. Then she acquits herself most charmingly of her household duties by distributing bread to the children. Werther meanwhile is cordially welcomed by her father. Other visitors come in, and Lotte goes to attend the ball, escorted by Werther.

Sophia, the second daughter, persuades her father to join his friends at the inn and promises to look after the children. He is hardly gone when Albert, Lotte's affianced husband, who has been on a journey, returns. On hearing that Lotte is not at home, he leaves the house again. When night comes on, Lotte returns with Werther. The latter is deeply in love with her, and she listens to his sweet words like one in a dream; but when her father informs her that Albert has returned she comes to her senses. In answer to Werther's questions, she tells him that she promised her dying mother to wed Albert, which confession leaves Werther a prey to gloom and despair.

The second act takes place in the autumn of the same year. Lotte is married to Albert. She has conquered

her sentimental fancy for Werther, and is sitting quietly with her husband, enjoying a peaceful Sabbath day, and the celebration of the village clergyman's golden wedding. Werther is a jealous witness of her happiness; but when Albert welcomes him as a friend he cannot but accept his overtures. Sophia enters with a large bouquet for the clergyman. She is in love with Werther, but the unhappy young man has eyes for her sister only, who receives him coldly and bids him leave the village.

On seeing Werther so downcast, Lotte repents of her harshness and invites him to celebrate Christmas with her and her husband. But Werther refuses to be consoled, and, notwithstanding Sophia's entreaties, hurries away, vowing never to return.

The third act takes place in Lotte's drawingroom. She is sitting alone in deep thought. Werther's frequent and passionate letters have reawakened her dormant love for him, and her sister, coming in laden with Christmas parcels, finds her in tears. Unable to console Lotte, Sophia takes her leave, after inviting her to spend Christmas Eve at her old home. Hardly has she gone when Werther appears. Unable to keep away from Lotte any longer, he reminds her of her invitation for Christmas, and seeing his letters spread out on the table he guesses that Lotte returns his love. An impassioned love scene follows. Half unconscious, Lotte sinks into his arms, but the first kiss of her lover brings her to herself. Tearing herself from his embrace, she flees into her room and bolts the door. After vain remonstrances Werther rushes out, half crazed.

Albert returning home finds no one in and calls Lotte.



She appears, pale and distressed, and her husband perceives that something is wrong. Before she can reply to his questions, a servant brings in a note from Werther asking Albert for a pistol. The husband forces his unhappy wife to hand the weapon to the servant herself. As soon as Albert has gone, Lotte seizes her hat and cloak and hastens out to prevent the impending calamity, but she arrives too late. The last scene shows Werther's room, which is dimly lighted by the moon. The Christmas-bells are tolling when Lotte enters, calling her lover by name. She discovers him lying on the floor mortally wounded. Now that he is lost to her forever, she pours out all her love, and for a brief space calls him back to life and sweetens his last moments by a passionate kiss. He dies in her arms, while from the opposite house the children's voices are heard singing their Christmas song.

### **Esclarmonde.**

Opera romanesque in four acts and eight tableaux, with a prologue and an epilogue, by Massenet. Libretto by Blau and de Gramont.

Characters: Esclarmonde; Parseis; Roland; Phorcas; Bishop of Blois.

Place, Byzantium. Time, Middle Ages. First produced at Paris in 1889.

Emperor Phorcas, of Byzantium, weary of ruling, decides to abdicate in favor of his daughter Esclarmonde, to whom he has taught magic, on condition that she conceal her beauty from men until the completion of her twentieth year. At the arrival of that period her hand



shall be bestowed upon the winner of a tournament, and the penalty for the non-fulfilment of his conditions shall be the forfeiture of both her legal and magical powers.

Esclarmonde falls in love with Roland, a cavalier of France, who has never seen her unveiled, and by her magic she learns that he is betrothed to a daughter of the French King. By her arts she also sees him hunting in the forest of Ardennes. She gives orders to transport him to an enchanted island, where she joins him, entering into a sort of mystical alliance with him, her identity and face still concealed. France meanwhile is invaded by the Saracens, so Esclarmonde presents him with a magic sword with a shining blade, invincible in the hand of a true knight, but worthless in that of a perjurer.

Roland, with this magic weapon, saves the city of Blois. To reward him the King offers him the hand of his daughter, which Roland rejects, later telling the Bishop in the confessional the hidden reason for his act. The Bishop follows and surprises the two lovers, tears off Esclarmonde's veil, and drives her off by exorcism. Her power is now lost, but her father, the Emperor, agrees to restore it if she will give up Roland, who must otherwise die. Esclarmonde consents to make the sacrifice, and Roland enters the tournament seeking death. Instead of this he covers himself with glory and wins the hand of Esclarmonde.

### Thaïs.

Opera by Massenet. Libretto by Louis Gallet.

Characters: Athanael; Nicias; Palemon; Thaïs; Albine; Crobyle; Myrtale; a servant, monks and slaves.

Place, Thebes and Alexandria. Time, the Fourth Century. First produced at Paris in 1894.

The first scene of the opera opens on the banks of the Nile, where there is a little settlement of Cenobites, a gathering of religious men. Athanael, a member of the sect, has just returned from Alexandria, where the sight of the worldly pleasures of the city has caused him much uneasiness; yet he himself, in his youth, has known the path that leads from virtue. As Athanael sleeps he sees a vision of Thaïs, the stage favorite and beauty of Alexandria. He determines to go and save her soul from the destroying atmosphere in which she lives. At a banquet given at the house of Nicias, one of the notorious voluptuaries of the city, Athanael meets Thaïs. Although Athanael is clothed in rich garments, as are the others, his conduct is not that of the guests in general, and his severe mien attracts the attention of Thaïs. Athanael tells her that he has come to save her soul, and although Thaïs laughs at his seriousness it makes a deep impression upon her.

Thaïs, who is tired of the mutability of love, prays to the goddess Venus for eternal beauty. Athanael appears, and, although she pays him but little attention, he tells the beautiful courtesan of the glories of the future life, in comparison with which mortal life is worthless. In spite of herself Thaïs becomes interested. Although frightened by his words, she is defiant. The Cenobite leaves her, but declares that he will pass the night on her doorstep. While Athanael sleeps at the porch of her house, Thaïs reappears to tell him that she will follow wherever he may lead. All she asks to keep of her earthly possessions is a small statue of Eros. But this

Athanael throws upon the ground, telling her that she must destroy it and all her other possessions.

Nicias, who has won a fortune in a nearby gambling house that night, suddenly enters, and orders singing and drinking. While all are enjoying themselves Thaïs emerges from the temple, clad in the mean garb of a penitent. She is followed by her lamenting attendants. As she joins the Cenobite her house flares up in flames. As the fire rages the populace becomes excited and menaces Athanael. The mob discusses the advisability of hanging him, but Thaïs saves him. At the height of their fury Nicias throws gold among the people, and Thaïs and Athanael escape.

The journey to the desert which Athanael undertakes with Thaïs is so long and arduous that the young woman almost dies of fatigue. At last they reach the oasis in the desert where Albine and the White Ladies receive Thaïs. Upon this terrible journey Athanael has been very constant in his care of Thaïs, bathing her bleeding feet and providing her with food. After he leaves her in the hands of the White Sisters her image still remains with him. He sees her in a vision, first as a courtesan, and then dying in the convent. He admits to Palemon that in spite of his efforts at resistance he cannot control his love for Thaïs.

In the last scene Thaïs is dying. She is regarded by the White Sisters as a veritable saint. The dominating passion that now seizes Athanael is carnal love, and he seeks Thaïs, to tell her of his passion. She rejects his love, for she sees the glories of heaven opening before her, and she dies while the Cenobite is imploring her to linger on earth and accept his love.

**La Navarraise.**

Opera by Massenet. Libretto by Jules Claretie and H. Cain.

Characters: Sarrido, General of the Royalist troops; Remigio, a farmer; Araquil, his son, a sergeant in the Biscayan regiment; Anita, a girl of Navarre, betrothed to Araquil; officers, soldiers, villagers, military surgeons and chaplains.

Place, France. Time, the Nineteenth Century. First produced at Monte Carlo in 1894.

Sarrido, general of the Royalist troops, has tried to take a Basque village from the Carlist enemy, Zuccarago. Ramon, the lieutenant, is asked by the girl from Navarre if he knows if a certain Araquil has returned to camp. None of the soldiers know of his whereabouts. As she looks about her in distress and fear Araquil suddenly appears, and the ardor of their embrace leaves no doubt of the intensity of their love for each other. As the two are plighting their troth, Remigio, the thrifty father of the young sergeant, appears, and is much annoyed when he learns that his son has become enamored of a poor and unknown girl. The father declares that his son can marry her only when she has a dowry equal to his, and that he will give his son two thousand duros. The son begs his father to relent, but he remains firm.

Through the death of other officers Araquil is promoted to the rank of lieutenant. Anita is desperate. She knows that there is no chance of her ever having the sum desired for a dowry, and as she forlornly loiters about she hears the general offer a fortune to anyone who will take Zuccarago. She goes to the general, and

asks him if his word in this respect is good. She then offers to kill Zuccarago for two thousand duros. When he asks her her name she flees, saying that she is *La Navarraise*, the girl from Navarre.

Anita succeeds in safely passing the lines, and reaches the camp of the enemy. As she enters the general's tent the soldiers smile, for their leader is well known as the admirer of a pretty face. A fellow-soldier tells the royalist sergeant that he has heard his sweetheart inquiring the way to Zuccarago's tent, implying that she has gone there at Zuccarago's invitation, but Araquil will not listen to him. It is soon rumored that Zuccarago is dead. Anita comes to General Sarrido to demand her reward, and when she receives it rejoices that she is no longer a poor girl without a dowry. The old general tells her to keep the killing of Zuccarago a secret, and tells her that none shall learn of it from him.

When Araquil arrives, Anita shows him her hands filled with gold, the two thousand duros that was to be her dowry. But Araquil, with a cry of horror, pushes her from him, believing that she has sold herself. He thinks that the old Carlist must have given her the money. Araquil, who has been wounded in the last engagement, is dying, and the true history of the way in which the dowry was obtained hastens his end. When Anita realizes that her crime has brought nothing but misery to her lover, and sees that he is dying, she tries to kill herself, and denounces the Virgin for not allowing her to die. She hears the bells tolling for the funeral of Zuccarago. To her they seem to be her wedding bells, for *La Navarraise* has gone mad.

**Sapho.**

Opera in five acts by Massenet. Libretto adapted from the novel by Alphonse Daudet by Henri Cain and Arthur Bernède.

Characters: Jean Gaussin; Caoudal; Laborderis; Cabbasu; Fanny Legrand; Divonne; Irene.

Place, Paris, Ville d'Avray and Avignon. Time, Nineteenth Century. First produced at Paris in 1897.

Jean Gaussin, a young provincial, has left home and appeared in Paris. He is about to take the examinations for entrance into the diplomatic service, a calling traditional in his family. Chance takes him to a masked ball at the house of Caoudal, a successful and amiable sculptor. There Jean makes the acquaintance of a pretty woman, dressed as a bayadere, whose real name is Fanny Legrand, but who has borne the nickname of Sapho ever since she posed for Caoudal's statue of that name.

Sapho becomes violently infatuated with Jean, although the young man does not attach much importance to her apparent fancy for him, which he looks upon as a mere coquettish caprice. At the end of a few days he sees Sapho again. Her infatuation has increased. Little by little Jean gives in to her. Moreover, he is alone, without family ties, in the vast city of Paris. It seems home-like to have someone by his side, and habit snares him in the fatal net.

After awhile they both become tired of the plain little apartment where Jean's good aunt, Divonne, has taken so much pains to install her nephew. They find a cosier nest at Ville d'Avray. Jean, however, is keenly



aware of the dangerous position he is in, and is desirous of leaving Paris in order to disengage himself from a liaison which will end in trouble. But he lacks energy, lets things drift, and is conquered by the situation. Sapho has had a disgraceful past, but her shame, which should fill Jean with disgust, only inspires in him a consuming jealousy. They have frequent quarrels, and after a scene more terrible than others, in which Jean flies into a jealous rage, he breaks with Sapho upon learning that the child that she has adopted is the son of the engraver, Flamand, an old lover of his mistress, who has committed a crime for her sake, and is serving a sentence of two years in prison.

Feeling that everything is lost, Sapho joins her lover in the little chamber, where he is feverishly packing up his souvenirs and his underclothing in the same box. She wishes to keep him, she protests against his accusations, lying accusations in which he should not believe! Unhappily for her, Jean now discovers under piles of flannels the strong-box in which his mistress keeps a correspondence which she should have been wise enough to have burned. He forces the lock, reads the love-letters it contains, in which she is instructed to send certain counterfeit bank notes to a central depot for distribution—bills made by the over-adroit engraver. Then comes the inevitable exchange of words that would better have been left unsaid. Jean taunts Sapho with her past. Furious, she retorts, "*Bourgeois!*" After this final insult he leaves her, as he believes, forever.

Jean returns to his province and plans to marry and settle down. In vain Sapho comes in search of him.



He resists her supplications and allows her to return alone. Apparently he is cured, but, as a matter of fact, he is for the first time actually in love with her. In the final scene at Ville d'Avray he seeks to resume the liaison, but Sapho takes advantage of his having fallen asleep, and writes him a touching letter of farewell. She tells him that she has had enough of him, that love is dead and that she has gone to rejoin Flamand, the engraver, who, having been pardoned, has left prison, and has taken back his child.

The story of Sapho is a favorite one with the Parisians, who, in the light of the lesson it teaches, regard it as a highly moral tale. The opera was no less well received than was Alphonse Daudet's book upon its publication many years ago. One musical critic, moved to enthusiasm at the time of its first production, expressed himself as follows: "It is the work of a master, of a master inspired, and unmistakably of the French race, who continues the noble traditions of his illustrious predecessors, and who is the glory of his times and of his country."

### *Grisélides.*

Opera in three acts and prologue by Massenet. Libretto by Armand Sylvestre and Eugene Morand. Adapted from Boccaccio.

Characters: Marquis de Saluces; Alain; Loys; the Devil; the Chaplain, Grisélides; Fiamina.

Place, Provence. Time, Middle Ages. First produced in Paris in 1901.

Grisélides, a beautiful rustic maiden, after being courted in vain by Alain, a shepherd, accepts the hand

of the Marquis de Saluces, the lord of the country. After twelve months of happy wedded life a son, Loys, is born. About to depart for the crusades, the Marquis vaunts the fidelity of his wife, and says to the chaplain that he would defy the Devil himself to overcome her loyalty. Whereupon the Devil appears and makes a bet with the Marquis that the young spouse will not remain true to her vows, taking from the Marquis the wedding ring in token of the wager.

After the departure of the Marquis, the Devil and his wife, Fiamina, plan all sorts of stratagems to bring about the perdition of Grisélides. By the aid of complacent sylphs the Devil brings into the presence of Grisélides her former lover, Alain. Grisélides seems perilously near succumbing, when her child, Loys, unexpectedly runs in, and the mother saves the wife. Nothing daunted by this failure, the Devil, who perceives the most vulnerable point in the woman's nature, succeeds in stealing the infant, Loys. What has become of the child? The faithful servants of the castle seek for the child in vain.

One morning an old man appears and hands to Grisélides a message as she is kneeling in prayer before the statue of Saint Agnes. The message announces that Loys is in the possession of a pirate, who consents to restore the child in exchange for a kiss. The faithful wife, burning with indignation, takes from the wall a dagger, which she dips into holy water, and hastens to the seaside. Meanwhile the Crusader returns to the castle. The Devil, with mocking words, is there to greet him. Grisélides, of whom the Marquis at first, but only for a moment, entertained suspicions, appears.

The Crusader embraces his wife, draws his sword, and vows vengeance upon the abductor of his son.

We are now in a fairyland, but a celestial fairyland, contrasting with the diabolical fairyland of the second act. The statue of Saint Agnes is spirited away, as is also the panoply of arms belonging to the Marquis. The Crusader falls in prayer before the altar. Suddenly the golden crucifix is transformed into a radiant sword. The tapers and candles of the chapel are miraculously lighted. A magnificat is chanted by invisible voices. The centre of the sacred triptych opens and discloses the image of Saint Agnes holding the infant Loys in her arms. The Devil is forever banished from the castle.

### **Le Jongleur de Notre Dame.**

Opera by Massenet. Libretto by Maurice Lena.

Characters: Jean the Juggler; Boniface, cook of the Abbey; the Prior; the Musician-monk; the Sculptor-monk; the Poet-monk; the Painter-monk; other inmates of the Monastery; peasants and merchants.

Place, Cluny, near Paris. Time, the Sixteenth Century. First produced at Paris in 1902.

The *Juggler of Notre Dame* is based upon an old miracle play of the Middle Ages. At Cluny, a suburb of Paris, the populace are celebrating the first of May (the month of Mary) in the square in front of the monastery. Jean, a poor juggler, tries to earn a few sous by his old, worn-out tricks. The people laugh at him, and tell him that if he wishes to earn his money he should sing them a drinking song. Jean has an empty stomach, and, after asking the Virgin's pardon,

complies. While he is in the middle of his song the Prior of the monastery enters, and paints a picture of hell for the wild revellers. A cart with provisions for the monks arrives. It is full of luscious vegetables and delicacies, and when the Prior invites Jean to forsake his evil ways and become a holy monk, the hungry lad immediately consents and enters the monastery.

The monks each have their specialty. The Musician-monk rehearses his new cantata, which he is to play at the feast of the Virgin; the Sculptor-monk praises the Virgin in his work, and the Painter-monk presents the Holy Family in his picture. All but Jean can praise the Virgin, each in his own way. But Jean does not even know Latin, and he does not believe that the Blessed Virgin will deign to listen to poor French. He tells his troubles to the monk, Boniface, who comforts him with the story of the flower that saved the life of Judas, and Jean immediately thinks of his own small skill in juggling. While the monks are quarreling, and even come to blows over the question of which of them offers the most praise—for each considers his gift the greatest—the Prior enters and drives them off to prayers.

In the third act the Painter-monk is gazing rapturously at his recently finished picture of the Virgin which hangs over the high altar, when he sees Jean enter with his juggler's outfit. Very much mystified he goes out to report the fact to the Prior. Jean reverently addresses the Virgin, telling her that as he knows no other art he will venture to go through his juggling performance in order to give her pleasure and to honor her feast month. Now and then he stops to apologize for

the character of his songs. The Prior sees Jean's strange performance, and is scandalized, but Boniface prevents him from interrupting the poor fellow. The other monks arrive on the scene, which they consider one of sacrilege. Just as they are about to rush down upon Jean, the face of the Virgin in the picture above the altar is seen to glow with life and animation. Her arms are held out towards Jean, who kneels in prayer. The monks cry aloud at the sight. A light envelops the Virgin, a choir of celestial voices is heard, and Jean, joyously declaring that at last he understands Latin, dies in the arms of the wondering Prior.



## Bruneau.

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Alfred Bruneau was born in Paris on March 2, 1857. He inherited musical ability from his parents, both of whom were musicians. Bruneau entered the Paris Conservatoire, studied composition with Massenet, and in 1881 won the Prix de Rome with his cantata *Geneviève de Paris*. *Kérin*, Bruneau's first opera, presented in Paris, was only a moderate success, but in 1891 *Le Rêve*, the libretto by Emil Zola, was well received by the audiences of the Opéra Comique.

There followed a series of operas written to librettos by Zola, among them *L'Attaque du Moulin*, produced with great success in 1893; *Messidor*, 1897; *L'Ouragan*, 1901; *L'Enfante Roi*, and *La Faute de L'Abbé Mouret*.

In *Le Rêve* Bruneau produced an opera that is constructed entirely upon a number of representative themes. There is a practically complete absence of set pieces, the work running its course uninterruptedly without a break. Bruneau has in fact treated his setting of Zola's book in a form that might be best described as "speech in song," accompanied by an orchestral commentary. It is doubtful, though, whether the word "accompany" can be used at all in connection with his music, seeing that the most important part is allotted to the orchestra.



Bruneau received the decoration of the Legion d'Honneur in 1895. Although severely criticized by conservative musicians, many of the newer composers who seek for individuality and realism in opera follow his lead, and credit him with the establishment of a distinctly new school of French composition.

### **L'Attaque du Moulin.**

Opera in four acts by Bruneau. Libretto by Gallet from the story by Emile Zola.

Characters: Père Merlier, proprietor of the Mill; Françoise, his daughter; Dominique Penquer, a Flemish laborer; Marceline, a servant; the Captain; soldiers and villagers.

Place, the French frontier. Time, the Eighteenth Century. First produced at Paris in 1893.

When the opera opens the brave old Père Merlier, proprietor of the mill, is celebrating the betrothal of his daughter Françoise to an honest youth, Dominique Penquer, a Flemish laborer, who has come to the frontier to work. Joy is in the heart of everyone and beaming in their faces, when the roll of a drum is suddenly heard. It is the unexpected and menacing announcement of a declaration of war. Marceline, the servant of the mill, is particularly frightened by the approaching hostilities, and loudly expresses her fear.

In the second act the scene is laid in the interior of the mill, already devastated by shells, where a detachment of French soldiers has withstood the assault of the enemy, bravely helped by Dominique. The French are repulsed, the enemy returns in force, and, taking

possession of the mill, discover Dominique, his gun still warm. The captain of the conquering force declares that as Dominique is a foreigner he is outside the laws of combat, and must be shot. He is arrested and confined in the mill.

The distress of Françoise may be imagined. She finds a way of communicating with Dominique by a window, begs him to escape, and indicates the road he should follow. She sees an obstacle to his flight in the sentinel who will be detailed to guard him, and gives her lover a sharp knife, saying, "If the soldier speaks, —if he cries out, kill him!"

The third act transpires before the mill, where the soldiers of the enemy are encamped. By a singular aberration of the librettist, the sentinel of the opposing force is a sympathetic and attractive individual who deplores the war that has so long exiled him from his country and his loves. Stranger still, the servant Marceline, whom we have seen execrating the horrors of war, in which her two sons were killed, takes pity upon the hostile soldier, whom she should instinctively hate. The soldier, although on guard, apparently has no scruples against entering into conversation with the peasant woman, in a manner almost affectionate.

At last Marceline goes out, at the moment when Dominique, escaping from the window, falls to earth. The sentinel sees him and runs up, but Dominique plunges the knife in his breast and flies. At the cry set up by the sentinel, before he falls dead, his comrades run up with their officer, who perceives that the prisoner has escaped. The assailant can be no other than Dominique. "Where is he?" the officer asks the

millar. Very naturally, the latter replies that he does not know. The captain then declares that if the murderer is not found the miller will be shot in his place.

In the last act Dominique returns secretly to see Françoise, who is full of trouble and anguish, not knowing which to sacrifice, her lover or her father. The situation is pathetic. It becomes more so through the heroism of Père Merlier, who generously sacrifices himself for his daughter. He tells her that the captain has granted him a pardon, and that he is the complete master of his liberty and acts. But nevertheless, he says, Dominique must quickly fly, to return leading a column of the French army, which will drive the enemy from the mill.

Françoise cries out in joy at the deliverance, which changes to a scream of horror when she hears the captain of the enemy before his flight give orders for the execution of Merlier. They hurry off the brave old miller, the sound of firing is heard, and Françoise falls senseless, while the French, led by Dominique, attack the mill, and the curtain falls.

## Charpentier.

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Gustav Charpentier was born at Dieuze in Lorraine, France, in 1860. In his youth his parents moved to Turcoing after the Franco-Prussian war, and it was there that his musical studies were begun. At seventeen he entered the Lille Conservatoire, and won many prizes. In 1881 Charpentier entered the Paris Conservatoire, and studied under Massenet and Pessard. While there he captured the Prix de Rome, and during his stay in that city wrote an orchestral suite, *Impressions de L'Italie*, and a symphony, *La Vie d'un Poète*.

Upon his return to Paris Charpentier lived for some time at Montmartre. It was there, through his intimate association with the life of the artisans of that quarter, that he acquired the sympathy with the problems of the working people that is so exquisitely shown in his well-known opera *Louise*. This, his first important work, was produced at the Opéra Comique in 1900, and met with marked success. It was produced at the Manhattan Opera House in New York during the operatic season of 1906-7, and was as favorably received as in Paris. It has since been heard in many cities on the Continent. The libretto for this opera was written by the composer.

Charpentier's other musical compositions include

*Fleurs de Mal*, a musical setting for some of Baudelaire's poems; *Quinze Poemes Chantés*, an orchestral suite; *Serenade à Watteau*, *Impressions Fausses*, and *La Couronnement de la Muse*.

For those who study musical influences, it has been stated that he shows methods of Massenet and Berlioz, with perhaps a little Chabrier added. His versatility is conspicuous, for he seems able to render with equal truth the calm of night, the murmurs of the woods, the liveliness of Neapolitan peasantry and the hollow, frenzied gaiety of Montmartre.

### Louise.

Opera by Charpentier. Libretto by the composer.

Characters: Louise; the Mother; Irma; Camille; Gertrude; the Apprentice; Gavroche; Elise; Blanche; Suzanne; the Crossing-sweeper; the Première; the little Ragpicker; the Milkwoman; the Binder; the Gleaner; Marguerite; Madeleine; the Seller of chickweed; the Seller of green-peas; the Seller of potatoes; Julien; the Father; the Fly-by-Night; the Fool's-Pope; a Ragpicker; a Street-singer; an old Bohemian; the Dodger; the Painter; the First Philosopher; the young Poet; the Student; the First Guardian of the Peace; the Second Philosopher; the Sculptor; the Dealer in second-hand clothes; the Second Guardian of the Peace; a Boy Apprentice; the Husbands of the Sellers of chickweed, green-peas, and the Sellers of casks and brooms; a Dancer.

Place, Paris. Time, the present. First produced at Paris in 1900.

In France the laws forbid the marriage of a young person without the consent of the parents. Louise, the daughter of plain working people, is in love with Julien, a poor young poet. But their marriage is forbidden by her parents. The lovers discuss their situation, and finally Louise promises that in the event of a second refusal from her parents she will run away with Julien. The mother of Louise reproaches her with giving her love to a good-for-nothing like Julien, and grows more and more bitter as she dwells on the subject. Louise's father is more lenient and promises to look into the matter.

The first scene of the second act shows the early morning in the Montmartre quarter of Paris. Julien enters with his boon companions. He has come to intercept Louise as she goes on her way to work. She enters, accompanied by her mother. As soon as the latter has left her alone, Julien appears and asks what the answer has been to his letter. Louise tells him that her parents still object. Julien then recalls her promise, and urges her to elope with him. She resists him, and will not give in, for she knows her father's heart will be broken if she yields.

In the second scene a number of sewing girls are at work. The conversation among them is interrupted by a singer in the courtyard below the windows of the workroom. Julien, determined to woo Louise in this fashion, is serenading her. The girls are at first delighted with the occurrence. They pelt the singer with compliments and money. They quickly tire of him, however, and finally insult him. Julien ignores them, and they grow more abusive. Louise knows that Julien



is enduring it all for her sake. His persistence wins her. She pleads illness, and leaves the shop, going away with Julien.

The third act is laid in a little house with a garden, at the top of the Butte Montmartre, the home of Louise and Julien. Their friends have prepared a surprise for them. It is the time of holiday making among the Bohemian class in the quarter, and they have all come to crown Louise as the Muse of Montmartre. Smilingly Louise receives from the deputation the black and silver shawl which is the badge of office. The house and garden are filled with a motley collection of people.

Amid the gaiety a shadow intrudes. An old woman approaches, and the crowd melts away before her. It is the mother of Louise, and she and her daughter and Julien are left alone. The mother makes no reproaches: she has only come to say that the father of Louise is dying. If Louise will return to the house she may be the means of saving him, as he cries for her unceasingly. Louise's mother agrees that if Julien will let her return no restraint shall be placed upon her. The mother's entreaties prevail, and Louise goes to her father.

The scene of the fourth act is the same as that of the first. Louise is in her own room. Her father is morose and reproachful. He dwells constantly upon the ingratitude of children who forget what their parents have done for them, and throw aside honor and every other consideration at the sight of some pleasing face. Suddenly, however, her father seizes Louise as she passes him, and begs her to be his child again. But Louise is unmoved. She is very bitter, and says that though she had been promised her liberty she is kept a close pris-



oner. The discussion grows very warm, and Louise, in a frenzy of excitement, calls for Julien to deliver her. All she wants in her life is Julien and Paris, the City Beautiful. Her father is maddened. He goes towards her as if to strike her, but changes his mind, and throwing open the door tells her to be gone. A moment later the father realizes what he has done. He calls her back. But it is too late; she does not return. Shaking his fist in anger he shouts, "Paris!" The action ceases with this exclamation, the inference being that Louise has gone to Paris to join her poet-lover.



## Debussy.

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Claude Achille Debussy was born at St. Germain-en-Laye, on August 22, 1862. His first musical instruction was received at the Paris Conservatoire, where he studied piano with Marmontel, composition with Guiraud and harmony with Lavignac. In 1884 Debussy won the Prix de Rome at the Institut, with his cantata *L'Enfant Prodigue*. While in Rome he composed a setting of Rosetti's poem, *The Blessed Damosel*, which was, however, rejected by the French authorities. Entering gradually into the very modern, impressionistic school of music, Debussy was inspired by Verlaine's and Baudelaire's *décadent* verse, and produced an orchestral prelude to Mallarme's *L'Après-midi d'un Faune* which mystified the critics, but over which his admirers grew enthusiastic. This characteristic prelude was preceded by two lyric scenes, *La Demoiselle Elue* and *Chimène*. The libretto of *Chimène* was written by Catulle Mendès.

Debussy's peculiar style has been characterized as "cérébral" by a witty French critic who contends that his music comes from the head rather than from the heart. This style is most apparent in *Proses Lyriques*, the setting for Baudelaire's subjects, and in *Les Estampes*, and reaches its height in his opera *Pelléas et Mélisande*, the somewhat cryptic libretto of which, by

the Belgian mystic, Maeterlinck, offers the same shadowy suggestions that are present in the composer's work.

*Pelléas et Mélisande* was produced at the Opera Comique at Paris in 1902. It called forth much discussion, and was at first incomprehensible to its hearers. But the Parisians grew to like it, and, on the strength of its success in the French capital, it was well received when produced in New York during the opera season of 1907-8 at the Manhattan Opera House, with an American prima donna, Mary Garden, in the rôle of Mélisande.

Debussy has written a great deal of music, and among the best of his many songs are the ariettes to words of Baudelaire and Verlaine, already alluded to, "Sagasse" and "Fêtes Galantes." His latest work, an opera based upon the story of Tristan and Isolde, libretto by Monray, has not yet been produced.

Claude Debussy shares with D'Indy the place of honor among the elect of the musical world of Paris, and is fast becoming as well liked in America. De Breuille describes his compositions as "possessing the ethereal charm of a perfume that pervades all the air, but which defies analysis."

### **Pelléas and Mélisande.**

Opera in five acts by Debussy. Libretto adapted from the play by Maeterlinck.

Characters: Arkel, the old King; Golaud, his eldest grandson; Pelléas; Mélisande; Geneviève; Yniold, the little son of Golaud; a Physician.

Place, Allemond. Time, the Middle Ages. First

produced in Paris in 1902. New York production in the same year.

While hunting in the forest, where he has lost his way, Golaud meets a strange maiden weeping at the edge of a fountain. She cannot say who she is or where she has come from, only that her name is Mélisande, and that she has been cruelly treated. Golaud loves her, and takes her away with him.

Geneviève, the mother of Golaud and Pelléas, in the second scene of the act, reads to the old King Arkel a letter from Golaud in which he tells Pelléas that he has wedded Mélisande, and begs that if the marriage is acceptable to the King that he will cause to be placed on the highest tower of the castle a light that may be seen from his ship at night. If it is there Golaud will land with his mysterious bride, if not he will pass on.

The third scene is that of the Castle. Mélisande complains to Geneviève that the place is gloomy and dark. The castle is so thickly surrounded with old trees that the sky is hidden. Pelléas comes to show Mélisande the way, but she is afraid of him.

In the first scene of the second act Pelléas and Mélisande are alone together, seated by a fountain in the park. Mélisande takes off her wedding ring, and playing with it throws it high in the air. Pelléas cries out that she should be careful. As he does so the ring rolls into the water and sinks out of sight. Mélisande is greatly distressed, and wonders what she will say to Golaud. Pelléas advises her to tell the truth.

The second scene is that of Golaud's sick room. Mélisande is in dutiful attendance. At the precise moment that Mélisande dropped the ring into the pool

the horse of Golaud ran away with him in the forest, dashing him against a tree. Upon caressing Mélisande's hand he notes the absence of the ring, and asks her what she has done with it. She replies that she lost it in a grotto by the sea while searching for sea shells for the little Yniold. Golaud tells her that he values the ring above all earthly possessions. He sends her off to seek for it, but she is afraid in the dark, and he tells Pelléas to go and help her. In the third scene of this act Pelléas and Mélisande are in the grotto alone. By a sudden ray of moonlight they see three blind old men asleep. Mélisande is frightened, and Pelléas sadly tells her that the three old men presage misfortune.

In the third act Mélisande is at a window of the castle tower arranging her long hair. Pelléas comes upon the path below, and begs her to let him kiss her hand before he goes away. She will not let him kiss it unless he promises to stay, and when he agrees to do so she leans far out over the window-sill to give him her hand, and her hair falls over him in a flood. He is entranced with ecstasy. Neither of them pay any attention to a lurking shadow in the background. It is Golaud who comes upon them suddenly, but he treats their dalliance as the play of children, and leads Pelléas quietly away.

The second scene is that of the subterranean vault beneath the castle. Golaud leads Pelléas to the brink of a miasmatic and stagnant lake, and while he holds him back causes Pelléas to look down into it. Pelléas is almost overcome with faintness, and Golaud leads him away again. They come up on the outside of the vaults.

Pelléas is rejoiced at seeing the daylight again. Golaud is depressed and sternly warns his brother.

The fourth scene shows the tower again and the window of Mélisande's room. Little Yniold is questioned by his father about the actions of Pelléas and Mélisande when they are alone together. The child tries to shield the two lovers. Mélisande's room is illuminated, and Golaud lifts little Yniold up that he may look through the window and tell him what is going on. The child reports that he sees Mélisande and Pelléas both there, motionless, gazing at each other.

Pelléas has made a hasty appointment with Mélisande to meet her once more at the fountain in the park before he goes away. Arkel enters and sympathizes with Mélisande, whom he pities for her dull life in the castle. Golaud then enters, furious with rage. He hints at danger to Mélisande, and, growing distracted, seizes the unhappy girl by her hair and drags her around the room. She makes no protest, but Arkel interferes and saves her from her enraged husband.

In the second scene of the fourth act little Yniold is searching for his golden ball, when a flock of runaway sheep are heard in the distance. They are pursued by a shepherd. The little boy wonders at their number, and thinks it strange that they do not know their way home.

The third scene is that of the fountain. Pelléas is awaiting Mélisande in the dark. The girl is late, but explains that her husband had a bad dream, and that in her haste to join Pelléas she tore the skirt of her gown. About to leave her, Pelléas tells her that he loves her, and Mélisande then avows her love for him. At this they are both overcome, and are both joyous and



despairing. Suddenly Golaud appears in the moonlight. Knowing that they are lost, Pelléas and Mélisande throw themselves in each other's arms. Golaud springs forward and strikes Pelléas dead with his sword. He then goes in pursuit of Mélisande.

At the beginning of the fifth act Golaud, Arkel and the physician are at the bedside of Mélisande, who is dying. After weeks of illness she has regained consciousness. Golaud is repentant, but is still savagely morose. He demands that she shall tell him the truth—did she love Pelléas? “Yes.” Was their love a guilty one? “No.” Having said this Mélisande dies.

## Dukas.

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Paul Dukas was born in Paris on October 1, 1865. He entered the Paris Conservatoire in 1881, and won the Prix de Rome with his cantata *Velléda*. Dukas' first fame was made as a symphonist, and it is not until recently that he has become known as a composer of operas. The introduction to this line of work may be said to have been the symphonic poem *L'Apprenti Sorcier*, an orchestral humoresque, the libretto written by Maurice Maeterlinck, and through which the composer is perhaps best known in this country. This successful symphony was followed in 1907, at the Opéra Comique, by the production of *Ariana et Barbe-Bleue*, an opera dealing with the familiar subject of Blue-Beard, the libretto to which was also written by Maeterlinck. At the time of the production it was observed by the critics that while the opera could hardly be called a master-work, it was nevertheless a very interesting example of the modern French school of musical composition.

Dukas has written a large number of instrumental pieces, besides a lyric drama and a few songs. He is a musical critic as well. His home is at present in Paris.

**Ariana et Barbe-Blene.**

Opera in three acts by Paul Dukas. Libretto by Maurice Maeterlinck.

Characters: Ariana; Blue-Beard; Selysette, Mélisande, Ygraine, Bellangère, the five wives of Blue-Beard; the Nurse; Alladine (pantomime rôle); an old peasant; second peasant; third peasant; the crowd.

Place, Fairyland. Time, Middle Ages. First produced at Paris in 1907.

In this opera the librettist has set forth, in the form of a familiar old legend, woman's innate craving for emancipation, and her slowness to accept it when it is offered. Both the music and the libretto of the opera are of the extreme modern type. In the first act Ariana, sixth wife of Blue-Beard, opens the forbidden door. When the curtain rises a sumptuous apartment in the form of a semi-circle is disclosed. At the rear is a great door, on each side of which are three smaller doors of ebony, with ornamentations of silver. Above these six smaller doors are an equal number of tall windows, which are open. It is night, and the chandeliers are lighted. Through these windows come the cries of an excited and angry crowd. It may be gathered from their half-articulate cries that a beautiful young woman has just been conveyed in a coach to the castle of Blue-Beard. The leaders of the crowd shout that she should be warned before it is too late. Five have been before her! That is too much! Some say that she knows all, and that she enters the trap with her eyes open. But she is too beautiful to die, so lovely,

in fact, that twenty lovers have followed her out from the city, and are weeping aloud in the road.

As the crowd talks the windows close of their own accord, and Ariana, the sixth wife, and her nurse, enter the room. The nurse is full of fears about this terrible husband of whom such horrors are rumored. Ariana assures her that she cannot believe that the wives are dead. She is going to discover the secret at any rate. Her husband has given her the keys which lock the bridal treasure. The six silver keys are to be used; the golden key is forbidden. That, however, is the only one that counts with Ariana, and she flings the others on the floor. The nurse hastily gathers them up, and with the permission of her mistress unlocks one of the smaller doors. It swings open, and a shower of amethystine jewels falls upon her, colliers, aigrettes, girdles, diadems, rings, bracelets and buckles. Delightedly the nurse thrusts her arms deep into the treasure, and folds it in her mantle.

Ariana agrees that the jewels are beautiful, and directs her to open the second door. The breathless nurse turns the key, and opens the door. A dazzling stream of sapphires falls upon them. The third door releases a rivulet of pearls; the fourth a cascade of emeralds; the fifth a glowing deluge of rubies, like a gory warning; and from the sixth there flows a bewilderingly beautiful cataract of diamonds. For a moment only the young wife gazes at the splendors before her. She is intent upon the opening of the forbidden seventh door. Heedless of the nurse's warnings, she turns the key and throws open the door.

Nothing but a frightful dark opening is seen, from

which weirdly issues the song of the five daughters of Orlamonde, who have wandered through five hundred halls searching for the light. The great ocean seen through the window frightens them. They knock upon the closed door, but dare not open it. Blue-Beard enters the room. "You, too!" he observes, laconically, regarding Ariana. "I particularly," responds Ariana. "How long have they been there?" she asks. "Some, many days; some, many moons; the last, a year. It was such a little thing that I asked of them." "You asked more than you gave," retorts Ariana. "But you lose the happiness I had prepared for you," sadly says Blue-Beard. "Only give up wishing to know, and I will yet pardon you." But Ariana has no intention of doing this. Blue-Beard seizes her arm, and she involuntarily utters a cry. The listening crowd hears it. A stone crashes through the window, and the angry people enter. Ariana advances calmly towards them, saying that Blue-Beard has done her no ill, and, abashed, the crowd melts away.

In the beginning of the second act Ariana and the nurse are seen descending the steps of a subterranean staircase, plunging into almost complete obscurity. Five forms are crouched in a dark grotto, so motionless that Ariana fears that they are dead. But at the sound of her voice they tremble. She runs to them and covers their faces with kisses. Then she utters little cries of joy to find that they are living and that their lips are warm and fresh. She thinks they must be still beautiful, but when the nurse brings a lighted lamp she discovers that they are pale and emaciated, and that their hair is disheveled, their clothing in rags.

Ariana hovers about the poor things with expressions of tender pity. They gaze at her beauty, and ask if she too has disobeyed. Ariana bravely replies that she has obeyed higher laws than Blue-Beard's. She then asks the five wives to tell the story of their entombment. They tell of their occupations, which are to pray, to sing, to weep, and always to watch. Ariana gently scolds them for their passivity. Are they not aware that outside is the spring, the sunlight, the smiling sea, the dew on the grass?

As she speaks a jet of water suddenly extinguishes the light. For a moment she is disconcerted. Then she sees a faint radiance at the end of the vault, and promises to lead them to it. Aided by the wives, Ariana climbs the various barriers which interpose themselves, and finally she brings them to a section of the wall which is bolted and barred. She throws herself against it, but the others cry out in warning. Ariana reproaches them, asking why they wish her to deliver them if they so adore their darkness. At last the brave girl's struggles are successful, and the prison is opened to the light of day. The wives hide their blinded, unaccustomed eyes. Finally they look out, and exclaim in delight at the sight of the green country and a distant village. Ariana rather scornfully advises them not to gaze until they grow apprehensive, but to profit by their passing frenzy of excitement to scramble out of their tomb. She finds a stairway, and although she does not know where it leads calls to them to follow her. Half-reluctantly the wives lift themselves up, and they all dance off together.

The third act takes us back to Blue-Beard's castle,

where, before the mirrors, the five wives are adorning themselves with flowers and jewels. Ariana runs from one to the other, assisting them. They whisper questions about Blue-Beard. Ariana counsels each one to make the most of their special gift, telling them that they are going to be free, and that they must make themselves beautiful. She tells them that it is not strange that Blue-Beard did not love them, for he possessed only their shadows.

Suddenly the nurse rushes in, fearful and haggard, with news that Blue-Beard is coming under guard, and that all the villagers have assembled to take him prisoner. Hastily mounting the stairway, the wives gaze from the windows. The ogre issues from his coach. They see the crowd seize him, and nearly faint with terror when he falls wounded and is bound by the peasants. They entreat the peasants not to put him to death. The mob enters the castle, and proudly lays at the feet of Ariana the bound body of her cruel lord. They proffer further aid, but Ariana tells them that it is not needed. The crowd disperses, leaving the five wives on their knees examining the stricken Blue-Beard. Ariana gently staunches his wounds, and the wives vie with each other to do him service. Alladine, a wife who cannot speak the language of the others, furtively kisses him.

When Blue-Beard has been cared for, Ariana cuts his fetters and prepares to go. Feeling himself free, Blue-Beard rises and looks attentively at each of the wives. Then, perceiving Ariana, he turns toward her. She gives him her hand in leave-taking. Blue-Beard vainly tries to detain her. She releases herself and



goes towards the door, accompanied by her nurse. Then she turns, and, pausing, asks all the wives to go with her. The sea and the forest call; the moon and the stars shine along all the road, and dawn peering over the azure vault shows all the world inundated with hope. Will they not come with her?

But none, not even Alladine, who weeps for a moment in her arms, can say yes. "Adieu—be happy!" says Ariana pityingly through her tears, as she goes away. The five wives look intently at Blue-Beard, who raises his head as the curtain falls.



## Messenger.

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André Charles Prosper Messenger was born at Montluçon, France, December 30, 1853. He was a pupil first in the École Niedermeyer, and then of Saint-Saëns. He won the gold medal of the Société des Compositeurs in 1876, with a symphony, and the second prize of the City of Paris contest with his *Prométhée Enchainé*, a cantata. He became organist at the Church of St. Sulpice; then conductor in Brussels. Returning to Paris as an organist in the city churches, he began his operatic career by finishing a comic opera by Bernicat called *Françoise les Bas-Bleus*.

Messenger's first original dramatic work, *La Fauvette du Temple*, was successfully presented in 1885 in Paris, and *La Bernaise*, in December of the same year, was an immediate success, enjoying also a long run in London in an English version.

Other successful compositions of Messenger's are, *Les Deux Pigeons* (1886); *Le Bourgeois de Calais* (1887); *Isoline* (1888); *Le Mari de la Reine* (1889); *La Basoche* (1890); *Mme. Chrysanthème* and *Scaramouche* (1891); *Miss Dollar*, *Le Chevalier d'Harmental*, *Les Petites Michus*, *Le Chevalier aux Fleurs*, *Une Adventure de la Guimart*, and *Veronique* (1898).

**Veronique.**

Opera in three acts by Messenger. Libretto by Van Loo and Duval.

Characters: Florestan de Valiancourt; Monsieur Loustot, a bailiff; Seraphin, a groom; Octave and Felicién, Florenstan's friends; Monsieur Coquenard; Emerance, Countess de Champ Azur; Agatha; Madame Coquenard; Tante Benoit; Denise, her niece; Hélène de Solanges; an orderly of the National Reserve, waiters, florists, and others.

Place, Paris. Time, Nineteenth Century. First produced at Paris in 1898.

The first scene of the opera is Coquenard's flower shop. Monsieur Coquenard is an eccentric old florist, who, in spite of his apparently peaceful exterior, is filled with martial ardor and covets military distinction. This ambition, his flirtations with the shop-girls, and the troubles he has with his sword, when he finally comes into possession of one, form the principal comedy elements of the opera.

Hélène de Solanges, a maid of honor at the court of Louis Philippe, is about to be disposed of through a *mariage de convenance*, which she very much dislikes. She and her fiancé have never met. Hélène and her aunt visit the florist's shop, and there from a gallery Hélène sees her betrothed for the first time. He is Florestan, Marquis de Valiancourt, and is flirting desperately with Madame Coquenard and her shopful of pretty flower girls. He is sufficiently attractive to Hélène to arouse her jealousy, and later her strong resentment while he tells, with great aversion to it, of his coming marriage.

The clever Hélène assumes the disguise of Veronique, a bewitching flower girl, and wins the devotion of Florestan, to the disgust of Madame Coquenard, whose husband also shows signs of deep interest in his pretty employée. More than ever Florestan laments his coming marriage, Hélène now enjoying his expressions of despair. At a lively rustic wedding, Florestan declares his love for the humble flower girl. But Veronique-Hélène escapes in the veil of the bride, and a little later receives her fiancé in the reception-room of the Tuileries. The despondent young nobleman discovers that Hélène and Veronique are the same, to his great embarrassment and delight.

### *La Basoche.*

Opera in three acts by André Messager. Libretto by Albert Carré. English adaption by Mrs. Madelaine Lucette Ryley.

Characters: King Louis XII; Le Duc de Longueville; Clement Marot; L'Eveille; Roland; Master Guillot; Chancellor of "The Basoche"; Equerry of the King; Jaquet; a Royal Page; the Watchman; Marie D'Angleterre; Jeanette; Clarice; Colette.

Place, Paris, France. Time, Sixteenth Century. First produced in Paris in 1890.

The story opens in a public place in Paris, where a band of students, who form the club of "The Basoche," are gathered to elect their king. A young poet, Clement Marot, is the successful candidate. As his election is announced he confesses to his confidential friend, L'Eveille, that he has secretly married Colette, a pretty

peasant girl. This is a serious matter, as the members of "The Basoche" are bound by oath never to marry. Colette appears seeking her husband. Hearing Clement's voice she attempts to claim him. L'Eveille interferes, explaining that there are reasons why the marriage must for a time remain a secret. He prevails upon her to take a room in the students' inn, the "Pewter Platter," promising that Clement shall visit her in the evening.

At this moment, however, there arrives upon the scene Princess Mary Tudor, of England, who, by proxy in the person of the Duc de Longueville, has been married to King Louis XII, of France, whom she has never seen. She has prevailed upon the Duke to accompany her into Paris for a frolic. She determines to spend the night at the "Pewter Platter," and this leaving no vacant room, Colette is forced to hire herself as maid of all work in order to find shelter. From her balcony the Princess sees the procession of students escorting their monarch, Clement. Hearing the latter addressed as king, she at once falls in love with the handsome youth, whom she believes to be her husband.

Poor Colette is quite as dismayed in finding, as she believes, that her student husband is in reality King of France as she is at learning that he is beloved by the Princess.

That night Clement secretly enters the inn seeking Colette. Clement is enticed to sup with the Princess. He at first believes that she is a spy in the employ of Roland, who suspects his marriage, and hence does not dare retire with Colette, whom the Princess has ordered from the room in order that she and her supposed hus-

band may be more cosily homelike. The Princess, on the other hand, believes that his evasion of her questions about their marriage is due entirely to his romantic desire that they should for a time continue to play the part of lovers.

The Duke, who has been sent for the King, returns saying that the King is asleep. He is dumfounded on being told that the King has been there. The students enter expecting to find Clement and Colette together. Finding him with the Princess, however, they believe they have been deceived into thinking him faithless to their oath, but the Princess spoils this by announcing herself as his wife. The students are about to pass judgment upon him when the Duke enters, and to save her claims that he himself is the husband of the Princess.

Clement disappears in search of Colette. The latter has gone to the royal palace. King Louis, learning of his wife's whereabouts, has sent for her. Meeting the messengers, Colette has in all honesty announced herself as Queen and has been led away in triumph. She naturally refuses to recognize Louis either as the King or as her husband, and he at once suspects the Duke of having stolen her affections. When the two rivals meet in the palace, and from the window observe the mock monarch once more at the head of the students, explanations are ingeniously brought about.

### *Madame Chrysanthème.*

Opera in four acts, an epilogue and a prologue, by Messager. Libretto adapted by Hartmann and Alexandre from the novel of the same name by Pierre Loti.



Characters: Pierre, a French naval officer; Monsieur Kangourou, a Japanese marriage agent; Yves, brother to Pierre; Monsieur Sucre; a marine orderly; Lieut. René; Second-Lieutenant Charles; Madame Chrysanthemum; Madame Prune; O-Youki; Madame Strawberry; Jonquil-San; Bluebell-San; French sailors and marines; Japanese, geishas and servants of the Yeddo training school.

Place, Yeddo, Japan. Time, the Nineteenth Century. First produced at Paris in 1893.

Pierre, an officer on a French warship, accompanied by his brother, Yves, like himself a Breton sailor, is on a cruise to Japan, where he meets the *musmee* of his dreams, a pupil of the Yeddo training school for geishas. Through the good offices of Kangourou he makes the *musmee* his wife, under the charming name of Chrysanthemum.

The most spirited action of the libretto is centered in a scene of recriminations and tears, caused by Pierre's unfounded jealousy of his brother. With this exception the married life of Chrysanthemum and Pierre is idyllic. Their union, however, is a fleeting one, soon broken by the return under orders of the *Triumphant*, the lieutenant's ship. His departure makes a widow of the poor little Japanese girl, whom Pierre has looked upon merely as a toy.

Unusually simple in plot, the opera is set to charming music and contains many exquisite lyrics.

## Blockx.

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Jan Blockx was born in Antwerp, January 25, 1851. He owed his musical education to his employer, an upholsterer, who discovered that he possessed musical talent. Blockx began his musical studies at Antwerp and Brussels, and completed them at the Leipsic Conservatory. In 1877 his first opera, *Iels Vergeten*, was produced. This was followed by several orchestral pieces, which were successful, and a ballet called *Milenka*, produced at Brussels in 1886, won him immediate recognition. *Milenka* was followed by *Maître Martin*, the success of which was eclipsed in 1896 by the production at Antwerp of *Herbergsprinses*, a very popular opera, better known under the French title of *Princesse d'Auverge*.

In 1900 *Thyl Uylenspiegel* was sung in Brussels. The hero of this opera is not the rogue of Strauss nor the scoundrel portrayed by Reznicek, but a patriot who rouses the peasantry against Spanish tyranny. Another successful work was *La Fiancée de la Mer*, brought out in 1903.

Blockx manifests an interesting personality in his compositions, and, while carrying out most of the newer tendencies in harmony and orchestration, succeeds in evading imitation of Wagner. The composer has been a teacher for many years, and has been professor of

harmony at the Antwerp Conservatory, succeeding Benoit.

### **Princesse d' Anberge.**

Opera by Jan Blockx. Libretto by de Tiere.

Characters: Bluts, the innkeeper; Rita, his daughter; Kataleyne, a lady of Brussels; Merlyn, her son, a composer; Reinilde, adopted daughter of Kataleyne; Marcus, a friend of Merlyn; Rabo, a blacksmith; the three sisters of Rita, guests of the inn, townspeople and servants.

Place, Brussels. Time, the Eighteenth Century. First produced at Antwerp in 1896.

Bluts has a daughter, the pretty Rita, who runs her father's inn, and by her freedom and charm makes it a popular resort for the youth of the city. Rabo is discovered asleep on the doorstep at early dawn, when the peasants are coming to market. He is rudely awakened by a tardy guest of the inn, and it becomes evident that he is a discarded lover of the innkeeper's daughter. Reinilde enters, followed by Marcus, who protests that he is in love with her. She reproaches him, as he is a friend of Merlyn to whom, as Marcus should know, she has given her heart. On her way to church a band of young men enter, gaily calling for Rita. She appears at the window and welcomes them to the inn. Bluts also appears with his drunken cronies. Merlyn then enters on his way to work, but is stopped by Marcus, who urges him to join the revelers. Merlyn refuses, as his mind is engaged with the music he is composing for the coming national prize competition, and he desires solitude and quiet. Marcus describes the lovely Rita, and

asks him to drink in her honor. Merlyn refuses, and Rita herself then comes out and urges him to drink, throwing her arms around his neck and coquettishly kissing him. The crowd applauds them; but Rabo, the blacksmith in the background, frowns fiercely and threatens Merlyn and Rita.

The second act takes place in the house of Kataleyne. With Reinilde she is weeping over the sad change in her son Merlyn. For the last three months his life has been nothing but an unending carouse. He has fallen under the influence of Rita, and will not listen to his mother's appeals. Kataleyne leaves Reinilde alone, and Merlyn enters, showing plainly the results of his debauchery. He complains that he is without money and that he is broken in spirit, and ends by very nearly cursing Rita. Then Reinilde sings to him one of the songs that he himself has written, and tells him that she still loves him. Merlyn is touched and promises to reform. At this moment Bluts enters, and demands settlement for the bill that Merlyn has contracted at the inn. Merlyn has no money, but Bluts throws the bill at his feet and goes away. Merlyn, more ashamed of himself than ever, bitterly repents, but Marcus comes in and asks him why he shuns all the pleasures of life. Merlyn replies that he is tired of it all, and that he is determined to be a man again. Marcus, laughing at him, informs him that Rita has lately shown deep regard for a certain rhymester. This makes Merlyn mad with jealousy, which he betrays when Rita enters to ask him to join her and her companions. She cajoles him so well that he goes off with her to the Carnival, just as his mother and Reinilde enter, too late to prevent it.

In the third act Rita is alone in the inn, awaiting the awakening of Merlyn, who has drunk heavily. Rabo enters and accuses Rita of having thrown him over after she had made him a drunkard. He pleads for a little of her old tenderness, but she laughs at him and points to the door. He leaves, vowing that he will be revenged. Rita's three younger sisters then enter, and quarrel with her, saying that she assumes too many airs, posing as a veritable Princess of the inn. Rita, however, soon routs them. At this point Kataleyne enters, accompanied by Reinilde, and asks for her son. Rita tells them to seek him elsewhere, that she knows nothing about him, only that when he enters the inn he is served with what he asks for, just like anyone else. Rita laughs at the two women when they are gone. Merlyn then appears calling for more wine. He is followed by Marcus and others. Rabo, intent upon picking a quarrel with Merlyn, then enters. He first insults Rita, and then turns upon Merlyn, who takes the woman's part. He then challenges Merlyn to a duel with knives, and a space is cleared. They fight, in spite of Rita's protests. Rabo is wounded, but he lunges at Merlyn and mortally wounds him. Merlyn falls dying, and at that moment the people rush in proclaiming that he is victor in the musical competition. His mother and Reinilde follow to congratulate him on his success. Reinilde curses Rita as a wanton and Marcus as a false friend, while the young composer is dying clasped in his mother's arms.

## Cornelius.

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Peter Cornelius, a prominent representative of the so-called New German school, was born at Mayence, December 24, 1824. He was originally intended for the stage, and it was not till after his first performance, which seems to have been unsuccessful, that he decided to adopt music as a profession. His musical education had been incomplete, but his dramatic studies had made him acquainted with literature, and were of considerable service in developing his poetic faculties. He acquired a vast amount of general information, and after the death of his father, in 1844, he pursued music with energy and thoroughness. His tendencies, however, were to follow modern innovations rather than to adhere to the strict rules of counterpoint. In 1852 he went to Weimar and joined the young artists who, under Liszt's leadership, were striving to carry out the ideas of Richard Wagner. They eventually formed a separate school, to which the name "New German" became attached. It was here that Cornelius became acquainted with Wagner's works, and formed ties of the closest intimacy with Liszt. His active and versatile pen was of great service to the young enterprise. He strove to elucidate the new principles in the *Neue Zeitschrift für Musik*, the organ of the party, both by original articles and by translating a series of lectures given in French by Liszt.



As a practical embodiment of the new views he composed a comic opera, *Der Barbier von Bagdad*, of which only a single performance took place in 1858. Liszt resented the judgment of the public on this opera, and left Weimar, which ceased to be the centre of the school. In 1858 Cornelius went to Vienna, where Wagner was then living, and became intimate with him also.

When in 1865 King Ludwig II invited Wagner to Munich, Cornelius followed him there, first as reader to the King, and later as professor of harmony and rhetoric at the Conservatoire, after it had been transformed into the Königliche Musik-schule with Hans von Bülow as principal.

Cornelius' grand opera, *Le Cid*, produced at Weimar in 1865, may be considered as the fruit of his intercourse with Wagner. He was working at another opera entitled *Gunlöd*, the subject of which, after Wagner's example, he had taken from the legends of the Edda, when he died at Mayence, October 24, 1874.

Long after his death it was completed by Sassen, and produced at Strasburg. It is unnecessary to say that it invited comparison with the Wagnerian operas, and was not considered either original or very meritorious. The effect of his dramatic works in furthering the Wagner movement cannot fairly be estimated, as the public have never had a real opportunity of judging of them. His published works, principally vocal, include *Duets for Soprano and Baritone*, *Lieder-cyclus*, *Weihnachtslieder*, and *Trauerchöre*. Most of these are settings of his own poems. He published a volume called *Lyrische Poesien* in 1861. *Der Barbier von Bag-*



*dad* is now included in the standard repertoire of various opera houses in Germany. He also wrote the librettos of his own operas and translated many works.

### **The Barber of Bagdad.**

Opera in two acts by Peter Cornelius.

Characters: Nurredin; Abdul Hassan Ali Ebe Bekar, the barber; the Calif; the Cadi; Margiana; Bostana; people and slaves.

Place, Bagdad. Time, Middle Ages. First produced at Weimar in 1858.

The first scene takes place in the house of a wealthy young Mussulman, called Nurredin. He is lying on a couch, surrounded by his servants, who think he is dying. But it is only the flame of love which devours his strength and deprives him of all energy. As soon as Bostana, an old relative and companion of his lady-love, appears in order to tell him that Margiana, his adored, is willing to receive him, Nurredin forgets his illness and only longs for the promised interview. The ensuing duet between him and Bostana, wherein she gives instruction about time and hour of the rendezvous, is delightfully fresh and piquant.

As Nurredin has neglected his personal appearance during his malady, he asks for a barber, who is sent to him by Bostana. The loquacious barber, Abdul Hassan Ali Ebe Bekar, makes him desperate by his vain prattle. Having solemnly greeted Nurredin, he warns him not to leave the house that day, as his horoscope tells him that his life is in danger. The young man, not heeding him, Abdul Hassan begins to enumer-

ate all his talents as astrologer, philologer, philosopher, and so forth. In short, he is everything and knows everything. When Nurredin orders him to begin his shaving he relates the fate of his six brothers, all of whom died before him, and always of love. At last Nurredin's patience giving way, he calls his servants in to throw the old fool out of doors. But Abdul drives them all back, and Nurredin tries to pacify him with flattery, and finally succeeds.

Now Abdul is curious, as all barbers are, and having heard Nurredin's sighs, he determines to find out all about the young man's love. The scene is most ludicrous, when Abdul sings his air "*Margiana*," a name he has heard from Nurredin's lips, and the latter is in despair at being left with only one side of his head shaved. The tonsorial work done at last, Abdul wants to accompany Nurredin to the house of the Cadi Baba Mustapha, *Margiana's* father. Nurredin again summons his servants, who begin to surround Abdul, pretending to administer medicine. Nurredin escapes, but, after having shaken off the servants, Abdul runs after him.

The second act takes place in the Cadi's house. *Margiana* is full of sweet anticipation, while her father, who has already chosen a husband for his daughter in the person of an old friend of his youth, shows her a large trunk full of gifts from the old bridegroom. *Margiana* admires them obediently. A musical scene follows, wherein is heard the call of the *Muëzzin* summoning the faithful to prayer. It is also the sign for Nurredin to appear. The Cadi hurries to the Mosque, and *Bostana* introduces the lover, while the old barber watches

before the house. Suddenly they are interrupted by cries of alarm, and with dismay they learn from Bostana that the Cadi has returned to punish a slave who has broken a precious vase.

Nurredin, unable to escape unobserved, is hidden in a big trunk. Meanwhile Abdul, having heard the slave's cries and mistaking them for Nurredin's, summons the latter's servants and breaks into the Cadi's house to avenge his friend, believing that he has been murdered. Bostana angrily bids him carry away the trunk, signifying to him whom she has hidden in it, but the Cadi intervenes, believing the servants to be thieves who want to steal his daughter's treasure. The rumor of the murder gradually penetrates the whole town; its inhabitants gather before the house, and the appointed wailing-women mingle their doleful lamentations with the general uproar. At last the Calif himself appears in order to settle the quarrel.

The Cadi accuses the barber of theft, while Abdul calls the Cadi a murderer. To throw light upon the matter, the Calif orders the trunk to be opened, which is done with great hesitation by Margiana. When the lid gives way, Nurredin is found lying in it in a deep swoon. All are terrified, believing him to be murdered, but Abdul, caressing him, declares that his heart still throbs. The Calif bids the barber show his art, and Abdul wakens Nurredin by the love-song to Margiana. The young man revives and the truth dawns upon the deceived father's mind. The Calif, a very humane and clement prince, feels great sympathy with the handsome young couple, and advises the Cadi to let his daughter have her treasure, because he had told them himself

that it was Margiana's treasure, kept hidden in the trunk.

The Cadi consents, while the Calif bids the funny barber come to his palace to entertain him with his stories, and invites all present to the wedding of the betrothed pair, to the great satisfaction of the people, who sing their *Salaam Aleikum* in praise of their Prince.

## Goetz.

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Hermann Goetz was born at Königsberg, December 17, 1840, and died at Hottingen, Zürich, December 3, 1876. He was a composer of some prominence and greater promise. Though evidencing great musical ability at an early age, he did not receive any regular instruction till he was seventeen. After passing some time at the University of Königsberg, he at length decided on a musical career, and placed himself at the school of Stein at Berlin, where he was the pupil of Bülow in playing and Ulrich in composition. In 1863 he succeeded Kirchner as organist at Winterthur, supporting himself also by teaching, and executing any musical work that fell in his way. Meantime he was engaged in the composition of an opera adapted by J. V. Widmann from *The Taming of the Shrew*, and entitled *Der Widerspänstigen Zähmung*. It was, after much delay and many disappointments (not unnatural with the first work of an unknown composer), produced at Mannheim in 1874. Its success, however, was great and rapid. It was given at Vienna, Leipzig, Berlin, and many other towns in Germany, and was subsequently produced in England and America.

Dr. Sir Charles Villiers Stanford, the English musician, was present at the first performance of *The Taming of the Shrew*, and formed the strongest of

friendships with Ernst Franck, without whom Goetz's masterpiece would assuredly not have seen the light when it did. In a short memoir which he wrote of his friend on his death in 1889, Dr. Stanford tells us how the meeting between these two came about. "A knock," he says, "came at his (Franck's) door on the top story of a very lofty town house, and a gaunt figure entered his room, breathing painfully and with consumption writ plain upon his face. As soon as the stranger could speak he began, 'My name is Goetz, of Zürich.' Franck greeted him, and for some minutes vainly tried to discover the object of his visit. At last Goetz mustered up courage enough to stutter out: 'To tell you the truth, I have written an opera.' 'So much the better,' said my friend cheerily. 'Ah!' said Goetz, 'you are the first conductor who said that much to me; all the others say, 'So much the worse.' The sentence showed a true appreciation of Franck's nature, and the words of encouragement were not misplaced. The opera was *The Taming of the Shrew*. From that moment the two were fast friends, working together through the score, improving, shortening ('You are taking out my life-blood,' Goetz used to say when some inevitable cut was decided upon), and preparing the work for the stage. The first performance was anxious work for the warm-hearted conductor. The invalid composer lay on a sofa in the stage-box, so weak and ill that a failure, as Franck knew too well, would have killed him then and there. He often spoke to me afterwards of the weight of this double anxiety, his hopes and fears at once for the success of the opera and for the life of the composer. The brilliant result is now

a matter of history, and in its recording it is but fit that Frank should have his share."

*The Taming of the Shrew* was followed by a symphony in F, also successful, and by a second opera, *Francesca di Rimini*. This, however, was not finished when its author, long a prey to ill health, died. The first two acts were finished and the third fully sketched. It was completed, in compliance with Goetz's last request, by his friend Franck, and produced at Mannheim, Sept. 30, 1877. Besides the above works Goetz published a trio, a quartet, and various pianoforte pieces.

### **The Taming of the Shrew.**

Opera in four acts by Goetz. Libretto adapted from Shakespeare by J. V. Widmann.

Characters: Baptista, a rich nobleman of Padua; Catherine and Bianca, his daughters; Hortensio and Lucentio, Bianca's suitors; Petruchio, a nobleman of Verona; Grunio, his servant; a tailor, a steward, a housekeeper.

Place, Verona and Padua. Time, Sixteenth Century. First produced at Mannheim in 1874.

The scene of the first act is laid in a street in Padua, before the house of Baptista. Catherine, the daughter of this nobleman, is known to be of an obstinate, quarrelsome disposition. She is just giving evidence of this by driving her servants from the house. They take refuge in the street, where they interrupt the serenade with which Lucentio is wooing his beloved Bianca. After Baptista has calmed the tumult Lucentio continues his song, and the old beau, Hortensio, also arrives



to serenade Bianca. The two admirers quarrel until they are separated by Baptista, who declares that the marriage of Bianca will be impossible until Catherine is first wedded. In spite of this, the rival suitors resolve to enter the house in order to make love to Bianca. They depart to make their preparations, and meet Petruchio, who has just arrived from Verona. Hortensio and Lucentio relate to Petruchio the rumor concerning Catherine and her temper. Petruchio is greatly interested, and resolves to make her his wife, saying that she was undoubtedly intended for him.

The scene changes in the second act to a room in Baptista's house. Petruchio is introduced by Baptista, and witnesses Catherine's violence as she scolds the servants and ridicules her sister and old Hortensio, who wishes to give her a music lesson. Catherine breaks Hortensio's lute upon his head. In vain her father warns Petruchio. He is determined to marry her. Catherine receives her suitor with scorn, but as he remains calm, and receives all her objections exactly as if she agreed with him, and takes her bad temper as amiability, she is driven to distraction, but acknowledges to herself that he is her master. Although she refuses her consent to their marriage, Petruchio informs her father, her sister, Lucentio and Hortensio that Catherine is in accord with him, and that they will be wedded without delay.

The third act opens in a room in Baptista's house. The preparations for the wedding feast are stopped, as the bridegroom fails to appear. Hortensio and Lucentio take advantage of this interlude to woo Bianca. The old beau is obliged to retire in favor of Lucentio,

for Bianca has surrendered to the younger man, who has quoted a portion of Virgil in his declaration of love. Petruchio suddenly appears. He is dressed in everyday garb, but nevertheless insists that the wedding ceremony shall proceed. He orders preparations to be made for their immediate departure, and remains firm, although Catherine first begs and then commands him to desist. As she refuses to follow him voluntarily he uses force.

The fourth act transpires in Petruchio's room. He arrives with the half-starved Catherine, and has a sumptuous meal set before her, but instantly throws it out of the window, declaring that it is not fit to eat. A gradual change in Catherine takes place. She turns from obstinacy to humility, and from contradiction to love. After by-play with the tailor, in which Catherine admires her costume, and upon which the tailor is thrown out of doors by her husband, she declares herself submissive to Petruchio and confesses her love for him. Petruchio then joyfully receives his guests, and to the amazement of Baptista, Bianca, Lucentio and Hortensio they find Catherine a modest and lovely wife, who admonishes even her gentle sister to practice duty and obedience.



## Goldmark.

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Carl Goldmark was born at Keszthely, Hungary, May 18, 1830, of Jewish parentage. His father was a cantor who possessed a remarkably fine voice, and young Carl soon showed his inherited musical tendencies by appearing at twelve years of age in public as a violinist. He was a member of theatre orchestras until 1848, when, under the conscription laws, he entered the German army. At the expiration of his term of service he entered a conservatory at Vienna, aided by his elder brother, Joseph. This brother's political connections, however, soon forced him to take refuge in America, and the conservatory lessons came to an end.

Goldmark's ambition led him to hire a small piano, and after returning from his work he would study until late into the night. He taught himself singing and the piano, and soon had a few pupils. At this time also he made himself familiar with several foreign languages, and became a student of philosophy.

In 1855 his serious work as a composer began. His first real success was produced with the overture to *Sakuntala*, based on the Hindu legend which was the subject of a play by Kalidasa. The composition is characteristically warm in coloring. His other overtures, *Penthesilea* and *Im Frühling* display the same

sensuousness, yet *Prometheus Bound*, of later date, is severe in style, although dignified and full of nobility.

The fame of Goldmark as a composer was established by the opera *Die Königin von Saba*, produced at Vienna in 1875, which followed a long series of instrumental pieces, all meritorious, and most of them exceedingly popular. The intrigues against the production of his first opera, which originated among the musical cliques of Vienna, aroused public interest and even increased the enthusiasm of the opera's reception when finally given, and it is said that the composer received something like forty recalls.

One would have thought that such an unusual furore over the production of an opera would have made its title a familiar one to even the most prosaic of German housewives, yet it is related that on one occasion, when Goldmark was traveling to see his new work given in a neighboring town, and was, of course, somewhat pre-occupied by the fact, he was drawn into conversation with a lady who was a stranger to him, and at the end thought to gratify her by introducing himself as the composer of the *Queen of Sheba*. "Oh, indeed!" responded the lady, "and does the post pay well?" There is no doubt that owing to the success of the opera the post did "pay well," and ever since then Goldmark has been sometimes called "court composer to the Queen of Sheba."

In *Merlin*, also successfully produced at Vienna in 1886, the composer adopted a style less Oriental, but the music bore evidence of Wagnerian imitation, and a confused libretto does not add to the force of the whole work. For this reason, perhaps, *Merlin* is a

greater favorite in the concert room than on the operatic stage.

*Das Heimchen am Herd* is in the simple romantic style introduced by Humperdinck in *Hänsel und Gretel*, and the libretto is based upon Dickens' *Cricket on the Hearth*, and closely follows the story. The simple charm and pathos of the music remind the hearer very strongly of the work of Lortzing and Kreutzer, and the vocal numbers are remarkable for their natural freshness and melody.

Desirous of attempting a classical subject, almost invariably part of the creative experiences of a painter or composer, Goldmark turned to the history of the Trojan war, and as a result produced *Die Kriegsgefangene*. The music is a combination of modern orchestral effects and classical simplicity, and by many able critics is considered Goldmark's best work. It is undeniably full of effective touches, and the role of Briseis has many captivating scenes.

Of the later publications of Goldmark the more important are two Symphonies, two violin concertos, a quintet for the piano, a suite for the piano and strings, and numerous other piano solos and choruses for voices. His most recent operas are *Goetz von Berlichingen* and *Der Fremdling*.

As a composer Goldmark's strength lies in his un-failing ability to make the most of the material chosen, and to supply appropriate, glowing orchestration. He has consistently declined distinctions of all kinds, and in order to give up his life to composition gave up teaching at an early date. Although offered a number of conductorships, he has accepted no public post except

that of president of the Tonkünstlerverein, in Vienna, which he held for a short time. Every summer he retires to the town of Gmunden, in Upper Austria, and devotes himself to the labor of composition.

### **Die Königin von Saba.**

*(The Queen of Sheba.)*

Opera in four acts by Goldmark. Libretto by Mosenthal.

Characters: King Solomon; the High-priest; Assad; Queen of Sheba; Sulamith; Astaroth; a slave; Levites, people, slaves and soldiers.

Place, Judea. Time, Biblical. First produced at Vienna in 1875.

As the opera opens a magnificent wedding is about to be celebrated in King Solomon's palace at Jerusalem. The High-priest's daughter, Sulamith, is to marry Assad, King Solomon's favorite. But the lover, who has, in a foreign country, seen a most beautiful and haughty woman bathing in a forest-well, is now in love with the stranger, and has forgotten his destined bride. Returning home, Assad confesses his error to the wise King, and Solomon bids him wed Sulamith and forget the heathen. Assad gives his promise, praying to God to restore peace to his breast.

Then enters the Queen of Sheba in all her glory, followed by a procession of slaves and suitors. Next to her litter walks her principal slave, Astaroth. The Queen comes to offer her homage to the great Solomon, with all the gifts of her rich kingdom. She is veiled,



and no one has yet seen her, as only before the King will she unveil herself. When she draws back the veil, shining in all her perfect beauty, Assad starts forward, as he recognizes in her his nymph of the forest. But the proud Queen seems not to know him, and ignores him altogether. Solomon and Sulamith try to reassure themselves and to console Assad. The Queen overhears Solomon's words, "To-morrow shall find you united to your bride!" She starts, and casts a passionate look on the unfortunate Assad.

The Queen is full of raging jealousy of the young bride. But though she claims Assad's love for herself, she is yet too proud to resign her crown, and so, hesitating between love and pride, she swears vengeance on her rival. Under the shade of night her slave-woman, Astaroth, lures Assad to the fountain, where he finds the Queen, who employs all her arts to again captivate him, succeeding only too well.

Morning dawns, and with it the day of Assad's marriage with Sulamith. Solomon and the High-priest conduct the youth to the altar, but just as he is taking the ring, offered to him by the bride's father, the Queen of Sheba appears, bringing as wedding-gift a golden cup filled with pearls. Assad, again overcome by the Queen's dazzling beauty, throws the ring away and casts himself at her feet. The Levites detain him, but Solomon, guessing at the truth, implores the Queen to speak. Assad invokes all the sweet memories of their past, and the Queen hesitates, but her pride conquers. For the second time she disowns him. Now everyone believes Assad possessed by an evil spirit, and the priests at once begin to exorcise it. The exorcism

is nearly accomplished when one word from the Queen, who sweetly calls his name, spoils everything. He is in her toils again, and, falling on his knees before her, he prays to her as to his goddess. Wrathful at this blasphemy in the temple, the priests demand his death.

Assad is by no means unwilling to die. Sulamith despairs, and the Queen repents having gone so far. In the great tumult Solomon alone is unmoved. He detains the priests with dignity, for he alone will judge Assad. There now follow a ballet and feast, given in honor of the Queen of Sheba. At the end of the feast the Queen demands Assad's pardon from Solomon. He refuses her request. She now tries to ensnare the King with her charms, as she did Assad, but in vain. Solomon sees her in her true light, and treats her with cold politeness. Almost beside herself with rage, the Queen threatens to take vengeance on the King, and to free Assad at any risk. Solomon, well understanding the low intrigue of the eastern Queen, has changed the verdict of death into that of exile. Sulamith, faithful and gentle, pleads for her lover, and has only one wish: to sweeten life to Assad or to die with him.

In the next scene Assad has wandered into the desert. He is broken in spirit and deeply repents his folly, when the Queen of Sheba appears again, hoping to lure him with soft words and tears. But this time her beauty is lost upon him. He has at last recognized her false soul, and with noble pride he scorns her, preferring to expiate his follies by dying in the desert. He curses her, praying to God to save him from the temptress.

Henceforth Assad thinks only of Sulamith, and in-

vokes Heaven's benediction on her. He is dying in the dreadful heat of the desert, when Sulamith appears, the faithful one who without resting has sought her bridegroom till now. But in vain she kneels beside him, couching his head on her bosom; his life is fast ebbing away. Heaven has granted his last wish; he sees Sulamith before his death, and sighing, "Liberation!" he sinks back and expires.

### Merlin.

Opera in three acts by Goldmark. Libretto by Siegfried Lipiner.

Characters: King Arthur; Lancelot; Merlin; Modred; Fata Morgana; Vivien; a maid; knights and ladies of the court, fairies and demons, Saxons and Britons.

Place, England. Time, legendary. First produced at Vienna in 1886.

King Arthur is attacked by the Saxons and almost succumbs. In his need he sends Lancelot to Merlin, an enchanter and seer, but at the same time the King's best friend and a Knight of his Round Table.

Merlin, offspring of the Prince of Hell and of a pure virgin, has power over the demons, whom, however, he employs only in the service of Heaven, his good mother's spirit protecting him. Merlin calls up a demon, whom he forces to blind the heathen Saxons, so that the Britons may be victorious. The demon obeys unwillingly, and after Merlin's departure calls up the fairy Morgana, who knows all the secrets of the world. Morgana tells the demon that if Merlin loves

an earthly woman his power will be gone, and the demon resolves to tempt Merlin with the most beautiful woman on earth. He vanishes and the Britons return victorious. Merlin with prophetic insight recognizes the knight who had betrayed his people to the Saxons.

While Merlin sings a passionate chant in honor of his King and his country, Vivien, a Duke's daughter, appears, and they are at once attracted to each other. But Merlin conquers his love, and refuses to accept the crown of oak leaves which his King offers him by the hand of Vivien. Then Arthur takes his own crown and puts it on Merlin's head.

The second act begins with a conspiracy headed by Modred, Arthur's nephew, against his uncle. Lancelot openly accuses him of treason, and the King sends to Merlin for judgment. But alas, Merlin's love has already blinded his understanding; he fails to detect the culpable Modred, and declares that he finds no fault in him. King Arthur and his knights depart to seek new laurels, leaving the country in Modred's hands. Merlin stays in his sanctum, to which place the demon now leads Vivien, who has lost her way. The doors of the temple open by themselves at Vivien's request, and she finds a rosy, glittering veil, which, thrown into the air, causes various charming apparitions to present themselves.

When Merlin comes the whole charm vanishes into air. Vivien tells him of her delightful adventure, but Merlin, frightened, informs her that whoever is touched by the veil will be in the power of demons, chained to a rock forever. Love conquers, and the short hour succeeding is filled for each with earth's greatest bliss.

The news of Modred's treachery to King Arthur awakes Merlin from his dream. He tears himself from his love, vowing to shun her forever and to return to the well of grace. But Vivien, finding all her prayers in vain, throws the fatal veil over him to hinder his flight. The dreadful effect becomes instantly apparent, the rose garden disappears, mighty rocks enclose the vale on all sides, and Merlin is held down by burning chains.

While Vivien is consumed by self-reproach and pain, the fairy Morgana appears, telling her that love, which is stronger than death, can bring Merlin eternal grace. Vivien is led away by her maid, and Lancelot enters with the knights to seek Merlin's help against the treacherous Modred.

Seeing Merlin in this pitiful state, he sadly turns from him, and Merlin, in despair, promises his soul to the demon, if he will but assist to deliver the King and the country. The demon breaks the chains, and Merlin rushes with the knights into battle. During his absence Vivien prepares herself to receive her hero, but though she sees him return victorious he is wounded to death. The demon comes up to claim his victim, but Vivien, remembering Morgana's words, sacrifices herself, piercing her heart at Merlin's feet. The demon disappears cursing heaven and earth, while Arthur and his knights, though they sadly mourn for their hero, yet praise the victory of true love.

### **The Cricket on the Hearth.**

Opera by Goldmark. Libretto adapted by Willmers from Dickens' story of the same name.

**Characters:** John, a mail-coach driver; Edward, his wife's brother; Dot, wife of John; May, Dot's friend; Tackleton, a factory owner; the Cricket Elf.

**Place,** England. **Time,** the Nineteenth Century.  
First produced at Berlin in 1896.

John, an English mail-coach driver, is very happy with his little wife, Dot, in their cottage, where a cricket chirps and sings on the hearth. One thing alone saddens the pair—they have no children. Dot has a brother, Edward, who has gone to America to make his fortune, in order that he may marry May, Dot's dear friend. As May's parents are very poor she is obliged to work for her living in a factory owned by Tackleton, a disagreeable and miserly old man. The mill owner falls in love with May, and persecutes her with his attentions. May is in distress because she cannot provide better for her aged parents, and Tackleton tells her that if she will marry him they shall have all the luxuries they may wish. But May remains true to her lover across the sea, although he has not been heard from for seven years, and neither May nor her neighbors are sure that he is alive.

One day, when the factory girl is more than usually downcast, she visits Dot's cottage, just as John enters accompanied by a stranger. The newcomer is Edward, so changed by the years that none recognize him but the elfin cricket on the hearth, which begins to sing loudly. Tackleton also arrives at this moment, and continues his protestations of love for May. Upon this Edward takes from his traveling bag a number of rich jewels, and displays them before John and his friends. May quickly shows her appreciation of them,



but when he asks her to accept them she gives them back to him at once, and Tackleton, who assumes that he has the right to protect May, begins to quarrel with Edward. Dot reflects that her husband is obliged to work very hard and long for what he earns, and when the jewels are offered to her she does not hesitate to accept them. Tackleton, who has seen Edward offer the same jewels to May, brings in John, whose jealousy is at once aroused. But the cricket-elf sends him to sleep, and in a dream he sees Dot rocking a child that is theirs to sleep, and he is comforted when he awakes. Driven to desperation, May at last consents to marry Tackleton, but on the day that she is to become his wife Edward proves himself to be the long-absent lover, and to the anger of the mill owner he claims May as his bride.

### **The Prisoner of War.**

Opera in two acts by Goldmark. Libretto by Emil Schlicht.

Characters: Achilles; Agamemnon; Priam; Automedon; Idæus; Thetis; Briseis; a slave.

Place, the Greek camp before Troy. Time, the end of the Trojan war. First produced at Vienna in 1899.

The Greek hero, Achilles, is in his tent, giving way to grief over the death of Patroclus, whom he has just buried. After swearing vengeance against his enemies, and inspiring his men with courage, he again mourns his loss. Thereupon, his mother, Thetis, with the Nereids, appears on the sea and tries to comfort him. Agamemon sends Briseis, as a gift, to Achilles. The young slave covers Hector's dishonored corpse with



earth, and when asked by Achilles why she has honored it thus, she tells him that Patroclus' spirit, in order to obtain rest, has requested her to do it. His second request she must not as yet tell. Achilles then begs her to rest, but, instead, she goes to Aphrodite, to whom she prays that Achilles may return her secret love for him.

Achilles sees visions that disturb him, and so Briseis gives him a quieting draught. When he asks her to sing she uses as her theme the story of his own life, into which love has never entered.

Then Hermes appears with Idaeus and Priam. The latter tries in every way to move Achilles' heart, that he may obtain from him the body of Hector. Achilles is unmoved until Briseis tells him that that is Patroclus' second request. Priam expresses his gratitude to Briseis, and Achilles grants a twelve days' truce for the funeral rites.

After Achilles has given Briseis her liberty she comes to say farewell, while Priam's ship waits for her. It is then that Achilles realizes that he loves her. After a love-scene between the two, Achilles' warriors are seen through the tent opening, and are heard shouting: "Into battle; to victory!"

## Humperdinck.

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Engelbert Humperdinck was born September 1, 1854, at Sieburg-on-the-Rhine. He was a pupil at the Cologne Conservatory, where, in 1876, he won the Mozart scholarship, and was sent from there to the Royal School of Music at Munich. There he won the Mendelssohn scholarship, and in 1879 went to Italy. While in Italy Humperdinck met Richard Wagner, and a warm friendship developed between the two men. Humperdinck shortly after accompanied the great composer to Bayreuth, and, because of his familiarity with Wagner's ideas, materially assisted in the production of *Parsifal*, writing the piano scores and coaching the singers. He was also, for a time, the instructor of Siegfried Wagner, the son of Richard Wagner. In 1881 Humperdinck won the Meyerbeer prize, and again traveled through Italy, Spain and France. While in Spain he taught the theory of music at the Barcelona conservatory. In 1887 he returned to Cologne, taught there, and from 1890 to 1896 was professor in a Frankfurt conservatory.

In 1893 *Hänsel und Gretel*, the fairy opera, was produced at Weimar, and quickly became a favorite throughout Europe and America. Rendered into English by Constance Bach, it was produced at London in 1895, and had its first American production at New

York in the same year. This opera, a charming addition to the international repertory, may be said to have begun the new romantic school of Germany.

In 1895 Humperdinck visited the United States, and in 1896 he produced *Der Königskinder*, another child's opera, which was given in England and America under the name *Children of the King*.

In 1900 the composer was called to Berlin as a member of the Academy of Fine Arts, and in 1902 he produced *Dornröschen*, still another fairy opera, which was followed not long after by similar compositions, *Saint-Cyr* and *Die Seben Geislein*. While Humperdinck was in New York in 1905, he superintended the revival of *Hänsel und Gretel* at the Metropolitan Opera House. In the same year *Die Hierath wider Willen* was produced at Berlin.

In addition to the operas mentioned Humperdinck has composed several chorals, a well-known Humoreske, a choral ballade, and other popular music for the voice.

### **Hänsel und Gretel.**

Opera in three acts by Humperdinck. Libretto by Adelheid Wette.

Characters: Peter, a broom-maker; Gertrud, his wife; Hänsel and Gretel, their children; the Crunch witch; the Sandman; the Fourteen Angels; the Dew Manikins; children.

Place, a pleasant home in Germany, and Fairyland. Time, the present. First produced at Munich in 1893.

The first act represents the miserable little hut of a broom-maker. Hansel is occupied in binding brooms,

Gretel is knitting and singing old nursery-songs, such as "Susy, dear Susy, what rattles in the straw?" Both children are very hungry, and wait impatiently for the arrival of their parents. Hansel is particularly bad-tempered, but the merry and practical Gretel, finding some milk in a pot, soon soothes his ruffled feelings by the promise of a nice rice-pap in the evening. Forgetting work and hunger, they begin to dance and frolic, until they roll on the ground together.

At this moment their mother enters, and, seeing the children idle, her wrath is kindled, and she rushes at them with the intention of giving them a sound whipping. Instead of Hänsel she strikes the pot and upsets the milk. The mother's vexation cools and only hunger remains, but she quickly puts a little basket into Gretel's hands, and drives the children away, bidding them look for strawberries in the woods. Then sinking on a chair utterly exhausted she falls asleep. She is awakened by her husband, who comes in singing and very gay. She sees that he has had a drop too much, and is about to reproach him, but the words die on her lips when she sees him unfold his treasures, consisting of eggs, bread, butter and coffee. He tells her that he has been very fortunate at the Kermess, and bids her prepare supper at once. But the pot is broken, and the mother relates that, finding the children idle, anger got the better of her, and the pot was smashed to pieces. Their father good-naturedly laughs at her discomfiture, but his merriment is changed to grief when he hears that their children are still in the forest, perhaps even near the Ilsenstein where the wicked fairy lives, who entices children in order to bake and devour them. **This**

thought so alarms the parents that they rush off to seek the children in the forest.

The second act is laid near the ill-famed Ilsestein. Hänsel has filled his basket with strawberries, and Gretel is winding a garland of red hips, with which Hänsel crowns her. He presents her also with a bunch of wild flowers, and playfully does homage to this queen of the woods. Gretel, enjoying the play, pops one berry after another into her brother's mouth. Then they both eat, while listening to the cuckoo. Before they are aware of it, they have eaten the whole contents of the basket, and observe with terror that it has grown too dark either to look for a fresh supply or to find their way home. Gretel begins to weep and to call for her parents, but Hänsel, rallying his courage, takes her in his arms and soothes her, until they both grow sleepy. The Sandman comes, throwing his dust into their eyes, but before their lids close they say their evening prayer; then they fall asleep, and the fourteen guardian-angels, whose protection they invoked, are seen stepping down the heavenly ladder to guard their sleep.

In the third act the morning dawns. Crystal drops are showered on the children by the angel of the dew. Gretel opens her eyes first and wakes her brother with a song. They are still entranced by the beautiful angel-dream they have had, when suddenly their attention is aroused by the sight of a little house, made entirely of cake and sugar. Approaching it on tiptoe, they begin to break off little bits, but a voice within calls out, "Tip tap, tip tap, who raps at my house?" "The wind, the wind, the heavenly child," they answer, continuing to eat and to laugh, nothing daunted. But the

door opens softly and out glides the witch, who quickly throws a rope around Hänsel's throat. Urging the children to enter her house, she tells her name, Rosina Sweet-tooth. The frightened children try to escape, but the fairy raises her staff and by a magic charm keeps them spellbound. She imprisons Hänsel in a small stable with a lattice-door, and gives him almonds and currants to eat. Then turning to Gretel, who has stood rooted to the spot, she breaks the charm with a juniper bough, and compels her to enter the house and make herself useful.

Believing Hänsel to be asleep, she turns to the oven, and kindles the fire. Then breaking into wild glee she seizes a broom and rides on it round the house singing, Gretel all the while observing her keenly. Tired with her exertions the witch awakes Hänsel and bids him show his finger, at which command Hänsel stretches out a small piece of wood. Seeing him so thin, the witch calls for more food, and while she turns her back Gretel quickly takes up the juniper bough, and, speaking the formula, disenchant's her brother. Meanwhile the witch, turning to the oven, tells Gretel to creep into it, in order to see if the honey-cakes are ready; but the little girl, affecting stupidity, begs the witch to show her how she is to get in. The Crunch witch impatiently bends forward, and at the same moment Gretel, assisted by Hänsel, who has escaped from his prison, pushes her into the hot oven and slams the iron door.

The wicked witch burns to ashes, while the oven cracks and roars and finally falls to pieces. With astonishment the brother and sister see a long row of



children, from whom the honey-crust has fallen off, standing stiff and stark. Gretel tenderly caresses one of them, who opens his eyes and smiles. She now touches them all, and Hänsel, seizing the juniper bough, works the charm and recalls them to new life. The cake-children thank them warmly, and they all proceed to inspect the treasures of the house, when Hänsel hears their parents calling them. Great is the joy of father and mother at finding their children are safe, and in possession of a sweet little house. The old sorceress is drawn out of the ruins of the oven in the form of an immense honey-cake, whereupon they all thank Heaven for having so miraculously helped and protected them.

### **The Forced Marriage.**

Opera in three acts by Humperdinck. Libretto adapted from *Les Demoiselles de Saint Cyr* by Dumas.

Characters: King Philip V; Count Robert of Montfort; Emil Duval; Hedwig of Merian; Louise Maucclair; Loscouse, governor of the Bastille; Marquis d'Estrée; the Abbess; the Chamberlain; the house-keeper; two maids; ladies, pupils, officers, the guard, servants and guests.

Place, Paris and Madrid. Time, beginning of the Eighteenth Century. First produced at Berlin in 1905.

The first scene is the park of the nunnery of St. Cyr, in Paris. A meeting has been arranged between Count Robert of Montfort and Hedwig of Merian. The Count enters with his friend, Emil Duval, and then Hedwig comes with Louise Maucclair. Robert desires



to be alone with Hedwig, so he asks Duval, even though the latter is engaged to a noble lady, whom he really does not love, to pay his attentions to Louise. The couples thus paired off are enjoying their adventure when the guard comes upon them and carries them off to the Bastille.

The scene changes to a prison cell in the Bastille, and we see the sorry plight of Montfort and Duval. Although they have always been accustomed to luxury, they are now living on bread and water, because Madame de Maintenon has induced the King to force them in this way to marry the ladies, Louise and Hedwig, thereby restoring to them their compromised honor.

After they have consented and the marriages have taken place, they are freed and go to the Count's palace. The husbands are under the impression that their wives conceived the plan that resulted in their marriage, and think that their friends will find it out and make sport of them. So they decide to leave their wives and go to Spain. Hedwig is grieved at being deserted, as she truly loves Montfort, but Louise is lighthearted, and cheerfully bids them adieu.

Since the beginning of the action, the Count's friend, the Duke of Anjou, has become King Philip V of Spain. The two Parisians attend the King's ball, but are greatly concerned over their family and business affairs. Duval has incurred his father's anger, and Montfort has learned that his property has been confiscated. There is nothing to interest them in Madrid, and they begin to long for home and their wives.

In the meantime, Hedwig and Louise have followed their husbands to Madrid, and when all four meet,

Louise proves to Montfort that Hedwig is innocent of the supposed deception by explaining that she herself had told Madame de Maintenon of the tryst in the park. Montfort has become fond of his wife, and resents the advances made to her by the King, who readily forgives his interference. Duval, too, has, through Louise's influence, received the honor of being created a baron, and is satisfied. They all return to France, happy in their reunion.

## Nessler.

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Victor Nessler was born January 28, 1841, at Baldenheim in Alsace. He at first studied theology at Strasburg, but the success of his essay at operatic composition, a work entitled *Fleurette*, produced there in 1864, induced him to devote himself to music. He then went to Leipzig, and obtained various posts as conductor of male choral societies, for the use of which he wrote a set of part-songs, etc. In 1870 he became choral director at the Stadt Theatre, and in 1879 conductor at the Carola Theatre in the same town.

Meanwhile various operas had been brought out with varying success. *Die Hochzeitsreise* appeared in 1867; *Dornröschen's Brautfahrt*, 1868; *Nachtwächter und Student*, 1868; *Am Alexandertag*, 1869; *Irmingard*, a more ambitious work than the previous productions, 1876; *Der Rattenfänger von Hameln*, 1879, an opera which rapidly spread his fame throughout Germany, and which has attained an enormous success. *Die wilde Jäger*, 1881; *Der Trompeter von Säckingen*, 1884; *Otto der Schütz*, 1886, and *Die Rose von Strasburg*, 1890. The success of the *Trompeter* was almost as great as that of the *Rattenfänger*. It was presented at the Metropolitan Opera House, New York, during the season of 1887-88, and was revived there during the season of 1889-90.

In his style Nessler was eclectic, and without great originality. He was inclined to popular, melodious airs, and his quartets for male voices, his ballads and comic songs, such as "Drei Schneider" and "Frater Kellermeister," are well-known and liked in Germany. Nessler died in Strasburg on May 28, 1890.

### **The Piper of Hamelin.**

Opera in five acts by Nessler. Libretto by F. Hoffman.

Characters: Gruwelholt, burgomaster; Hunold Singuf, the Piper; Sunneborne; bailiff; Rhynperg, canon; Wulf, the smith; Regina, daughter of the burgomaster; Dorothea, her cousin; Gertrude, a fisher-girl; citizens; children of the city; fishermen and maidens.

Place, Hamelin. Time, Thirteenth Century. First produced at Leipsic in 1879.

The events of this opera transpire in the old town of Hamelin, on the Weser, in the year 1284. The citizens are assembled to hold council as to how the rat-plague of the town is to be got rid of. No one is able to suggest a remedy, when suddenly the clerk of the senate, Ethelerus, announces a stranger, who offers to destroy all the rats and mice in the place solely by the might of his pipe.

Hunold Singuf, a wandering Bohemian, enters and repeats his offer, asking one hundred marks in silver as his reward, and forbidding anyone to listen or to be present while he works his charm. The senators comply with his request, promising him in addition a drink

from the town-cellar when the last rat shall have disappeared, which is to be when the moon is full.

In the following scene the Burgomaster's daughter, Regina, is with her old cousin, Dorothea. She expects her bridegroom, the architect of the town and son of the chief magistrate, Heribert Sunneborne, who has just returned home from a long stay abroad. While the lovers greet each other, Ethelerus, who has wooed Regina in vain, stands aside, greatly chagrined.

The second act opens at an inn, where Hunold makes the people dance and sing to his wonderful melodies. There he first sees the maid who has appeared to him in his dreams. She is Gertrude, a fishermaid, and to see her is to love her. They are attracted to each other as by a magic spell. Wulf, the smith, who also loves Gertrude, sees it with distrust, but Hunold begins to sing his finest songs. In the evening the lovers meet before Gertrude's hut, and, full of anxious forebodings, she tries to turn him from his designs. She is only half-quieted when he assures her that no fiendish craft is at work, and that in any event he will exercise his art for the last time.

In the third act Ethelerus holds council with magister Rhynperg as to the means by which they can best succeed in teasing and provoking the proud Sunneborne. Hunold enters, and, agreeable to their invitation, sits down to drink a bottle of wine. They make him drink and sing a good deal, and he boasts of being able to make the maidens all fall in love with him if he chooses. Rhynperg suggests that he must omit the Burgomaster's daughter, Regina, and he succeeds in making Hunold accept a wager that he will

obtain a kiss from her before his departure. The following night Hunold accomplishes the exorcism of the rats, which may be seen running towards him from every part of the town, and throwing themselves into the river. Unhappily, Wulf, standing in a recess, has seen and heard all, and, coming forward to threaten Hunold, the latter hurls his dagger at him, upon which Wulf takes flight.

In the fourth act the whole town is assembled to rejoice in its deliverance from the awful plague, but when Hunold asks for his reward the Burgomaster tells him that a so-called rat-king, a beast with five heads, has been seen in his (the Burgomaster's) cellar, to which complaint Hunold replies that it is the fault of the smith, who listened against his express prohibition. He promises to destroy the rat-king on the same day, and once more claims his due, together with the promised parting gift, which he begs may be, not a drink of wine, but a kiss from Regina's lips. Of course everybody is astounded at his insolence, and the angry Burgomaster bids him leave the town at once, without his money. But Hunold, nothing daunted, begins to sing so beautifully that the hearts of all the women yearn towards him. He continues still more passionately, addressing himself directly to Regina, and never stops till the maiden, carried away by a passion unconquerable, offers her lips for a kiss, swearing to be his own forever. A great tumult arises, and Hunold is taken to prison, notwithstanding the remonstrances of Ethelerus, who bitterly repents having had anything to do with Rhynperg's bad joke.

The fifth act takes us to the banks of the Weser,

where Gertrude sits in despair. She believes herself betrayed by Hunold, but resolves, nevertheless, to save his life. Hunold is brought before the judges and condemned to be burned alive as a sorcerer, when Gertrude steps forth, claiming his life. In pursuance of an old privilege, Hunold is free when a maid of the town claims him, but he is banished from the country and Gertrude with him.

Hunold promises never to return, but Gertrude throws herself into the river. Then Hunold swears to avenge the death of his bride. While the citizens are in church he lures away their children by playing on his pipe. They all follow him, both great and small. When he has led them safely over the bridge, he calls the people from church. All gather on the banks of the stream, but they are only just in time to see the bridge fall into the river, while the mountain opposite opens, swallowing up Hunold and the children forever.

### **Der Trompeter von Säckingen.**

Opera in three acts and a prelude by Nessler. Libretto by R. Bunge.

Characters: The Baron; Maria, his daughter; Countess Wildenstein, her aunt; Count Damian; Werner Kirchof; Konradin; Majordomo; the Rector; students, soldiers, peasants.

Place, Heidelberg and Säckingen. Time, Seventeenth Century. First produced at Leipsic in 1884.

The prologue opens at Heidelberg, where a chorus of students are making a great noise in one of their drinking bouts. They presently serenade the Princess-



Electress, and a law-student, named Werner, a foundling and the adopted son of a professor, distinguishes himself by a solo on the trumpet. He is heard by the trumpeter of the imperial recruiting officers, who tries to get him to enlist, but without success. Suddenly the Rector Magnificus appears, and announces to the astounded disturbers of peace that they are dismissed from the university. Werner, taking a sudden resolution, accepts the press-money from Konradin, the trumpeter, marches away with the soldiers, and the prologue is closed.

The first act represents a scene at Säkkingen on the Rhine. A festival in honor of St. Fridolin is in progress, at which young Baroness Maria assists. She is insulted by the peasants, and Werner protects her from them. She is much pleased by the noble bearing of the trumpeter, and so is her aunt, the Countess of Wildenstein, who detects a great resemblance between him and her son, who was stolen by gypsies in his childhood.

The second scene is laid in the Baron's room, where the gouty old gentleman is found in rather a bad humor. He is restored to good temper by a letter from his friend, the Count of Wildenstein, who lives separated from his first wife, the above-mentioned Countess, and who proposes his son, born in second wedlock, as Maria's husband.

The Baron receives Maria kindly, when she relates her adventure and begs him to engage Werner as trumpeter in the castle. At this moment the latter is heard blowing his instrument, and the Baron, who has a great predilection for trumpets, bids Werner present himself, and at once engages him.

In the second act Werner gives lessons on the trumpet to the lovely Maria. The young people fall in love with each other, but the Countess watches them closely, until friend Konradin for once succeeds in drawing her aside, when there follows a glowing declaration of love on both sides. Unhappily it is interrupted by the Countess, who announces her discovery to the Baron. Meanwhile the destined bridegroom has arrived with his father. Damian is a simpleton, and Maria declares at once that she never will be his. But in the presence of the whole company, assembled for a festival, the Baron proclaims Maria Count Damian's bride. To the over-bold Werner he forbids the castle.

The last act opens with a siege of the castle by the rebellious peasants. Damian shows himself a coward. In the last extremity the noble family is relieved by Werner, who drives the peasants back with his soldiers. He is wounded in the fray, and while the wound is being dressed a mole detected on his arm proclaims him the stolen child of Countess Wildenstein. All now ends in joy and happiness. The Baron is willing enough to give his daughter to the brave young nobleman, and very glad to be rid of the cowardly Damian.



## Richard Strauss.

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At any given point in the history of music there is nearly always one prominent figure round whom rages most fiercely the never-ceasing battle between conservatives and radicals—the battle which has raged ever since the first radical scandalized his fellows by trying to shave himself with an oyster shell, and will rage until the last conservative sinks into a frozen slumber on the deserted crust of this sunless globe. Twenty-five years ago Wagner was the rallying-point of the conflict. To-day it is Richard Strauss. The tide of musical progress has moved a stage farther up the beach, but the Mrs. Partingtons of the hour are as busy with their mops and as persistent with their cries of “Thus far and no farther” as ever. The old foolish comedy is being played over again, with the old tags and the old catch-words. Strauss’ music is impossible, it is ugly, it goes too far—just what was said of Wagner twenty-five years ago. And the result will be the same. The Mrs. Partingtons will be driven back inch by inch, the tide will erase their footsteps, and in another twenty years they will be mopping away as vigorously as ever at some new invader, and crying that Strauss represents the final boundary of the legitimate in music, just as they now cry of Wagner, whom twenty-five years earlier they denounced as fiercely as they now denounce his self-announced successor.

Richard Strauss has for so long been the subject of heated discussion in the musical circles of two continents that it is hard to realize that he has not yet attained his forty-fourth year. Thirteen years ago, at an age when Beethoven had got only as far as his unadventurous first symphony, and Wagner was merely laying the foundations of his style in *Rienzi* and *The Flying Dutchman*, Strauss' *Till Eulenspiegel* and *Also sprach Zarathustra* had already marked him out as a revolutionist of the most daring type; and one needs only to recall the titles of some of his later works—*Don Quixote*, *Ein Heldenleben*, the *Symphonia Domestica*, and *Salome*—to be reminded that around each of them has raged a critical battle as furious as any that was fought about the maturer works of Wagner. No one has yet compiled a Straussean Schimpflexikon on the lines of the one that was compiled about Wagner,—an entertaining collection of all the terms of abuse that have been showered upon him; but when it is compiled it will make agreeable reading for posterity. Already we can smile at some of the earlier judgments upon Strauss.

When composers like Wagner and Strauss are accused of outraging humanity in their music, we may be sure that it is only because they have felt more of the sting or the sweetness or the humor of life than their forerunners did, and have tried to express it.

We are not at present, be it noted, passing any judgment, favorable or unfavorable, upon the actual work of Strauss. That work must finally stand or fall in virtue of what it does, not in virtue of what it aims at doing.

The reputation of Strauss is of comparatively recent growth. When Hermann Levi played the first symphony of Strauss in 1881, he became known to a select few as a musician of rare endowments and extraordinary promise, and year by year, as he produced his earlier symphonic poems and numerous songs of exceptional originality and true lyrical fervor, he gained still wider repute, but it is only since he reached what we may call his latest and maturest manner in *Also sprach Zarathustra*, *Don Quixote*, and their successors that he has stepped into the prominent position as a composer, which even those who least approve of him and his methods cannot deny him.

Strauss' father, Franz Strauss (born February 26, 1822), was the first horn player in the Munich Court Orchestra, and the author of several studies for the instrument. He was an artist of exceptional ability, and especially famous for the beauty of his phrasing. "My father," Richard Strauss once said, "was, as regards beauty and volume of tone, perfection of phrasing and technique—one of the most notable horn players." In the light of the revolutionary tendencies exhibited by his son, it is interesting to learn that Franz Strauss was an orthodox conservative musician, who never got over his early anti-Wagnerian bias. Wagner himself was well aware of this bias, and once, it is said, after a performance of one of his operas, in which the hornist had played even more exquisitely than usual, remarked banteringly that Strauss could not have played the music so beautifully had he been a real anti-Wagnerian; to which Strauss merely replied doggedly that "that had nothing to do with it." He married Josephine, the

daughter of Georg Pschorr, the well-known brewer of Munich beer. Their son Richard was born June 11, 1864. A younger sister, Johanna, to whom some of the composer's works are dedicated, came into the world June 9, 1867.

The musical ability of Richard Strauss showed itself at a very early age. He had already begun to play the piano at four, his mother being his first tutor. At six he composed a "Schneiderpolka" in the accommodating key of C major—his tiny brain probably being unequal at the time to the strain of flats and sharps—and a Christmas song. From 1870 to 1874 he attended an elementary school at Munich. There he worked hard at the technique of the piano and at that of the violin. In 1874 he entered the Gymnasium, where he remained until 1882. From there he proceeded to the University of Munich, leaving this, however, in the following year. Along with his other studies he was receiving a careful musical education. From 1875 to 1880 he had a thorough grounding in harmony, counterpoint and instrumentation from Hofkapellmeister F. W. Meyer, to whom later on he dedicated a Serenade for wind instruments. In the next compositions of his of which we hear the pale domestic glories of the "Schneiderpolka" and the Christmas song are left far behind. We read of a chorus from the *Electra* of Sophocles and a *Festival Chorus* being performed at a "Prüfungs-Konzert" at the Gymnasium.

Strauss himself has told us that until 1885, when he made the acquaintance of Alexander Ritter, he had been "brought up in a strictly classical way," on nothing but Haydn, Mozart and Beethoven, and that only after



1885 did he attain, via Mendelssohn, to Chopin and Schumann, and then to Brahms.

After leaving the University, Strauss spent the winter of 1883-4 in Berlin, where, as at Munich, he was unusually fortunate in getting his youthful works performed. In Berlin, also, he attracted the attention of Hans von Bülow, who conceived for the young man one of those sudden enthusiasms in which the career of Bülow was so prolific.

The musical development of Richard Strauss is a singularly interesting study. In his second symphony in F minor and the other works which he wrote in the early eighties, such as the serenade for wind instruments, the *Burleske* for piano and orchestra, and the *Wanderer's Sturmlied*, the influence of Brahms is all-powerful. These youthful efforts of Strauss' are brilliant pieces of student work. The mastery of form and material displayed in them is irreproachable. They are fresh, spirited and promising, but to the ordinary ear they carry no indications of the revolutionary spirit which animates his later works.

A still stronger influence was now to come into his life. According to Strauss himself the turning-point of his career was his friendship with Alexander Ritter (1833-96), a man of many parts—violinist, composer, *littérateur*, and music-seller. In October, 1885, he attended daily the rehearsals of the Meiningen Orchestra, at which he was initiated by Bülow into the art of conducting "in his (Bülow's) sense and in that of Wagner."

We may take it for granted that Bülow brought the young composer into closer touch with many of the main

currents of modern music. At the same time we are bound to accept Strauss' own declaration of how much he owed to Ritter. He was, according to Strauss, a well-read man, particularly in philosophy. He had married a niece of Wagner, and was an ardent apostle of the ideas of Wagner and Liszt and the so-called "New German" school, with its ideal of "Musik als Ausdruck." "His influence," says Strauss, "was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

When von Bülow left the Meiningen Orchestra, in 1885, Strauss became his successor. He occupied the post of conductor until April, 1886. The spring of that year he spent mostly in Rome and Naples. From this Italian journey sprang *Aus Italien*. In August, 1886, he was appointed third Kapellmeister at the Munich Opera, a position he retained three years. In 1889 he became assistant Kapellmeister at Weimar. By this time he had "found himself" as a composer, as the bare enumeration of the works written between 1885 and 1889 will show. *Aus Italien* was followed by six songs. In 1887 came a vigorous *Violin Sonata* and more songs, and in 1888 the tone-poems, *Don Juan*, *Macbeth*, and *Tod und Verklärung*. It is quite evident that in the two or three years immediately succeeding 1885 Strauss had left far behind him the sober classical ideals of his boyhood, and was well on the way to becoming the audacious revolutionist who so startled the

musical world between 1895—the year of *Till Eulenspiegel*—and 1898—the year of *Ein Heldenleben*.

On leaving Munich, in October, 1889, Strauss went to Weimar, where he remained as conductor until the beginning of June, 1894. Among the operas he produced there were two short works of his mentor, Alexander Ritter, *Der faule Hans* and *Wem die Krone?* As conductor of the Liszt Society at Leipzig he did a good deal for modern music. Meanwhile he had made his first experiment in opera. An inflammation of the lungs and a general breakdown through overwork had sent him, in the spring of 1892, on a year's tour to Greece, Egypt and Sicily in search of health. At Cairo, in December, 1892, he began the first act of *Guntram*. The second act was completed at Villa Blandini, Ramacca, Sicily, in June, 1893; and the third at Marquartstein, Upper Bavaria, in September, 1893. Strauss himself conducted the first performance at Weimar, in May, 1894. Heinrich Zeller was the Guntram, and Pauline de Ahna—the daughter of the Bavarian general Adolf de Ahna—who later on became the wife of the composer, was the Freihild. The work had no great success with the public, partly, no doubt, because of the palpable traces of Wagner in both the music and the libretto. The libretto was supplied by Strauss himself.

In the summer of 1894 he conducted the first performance of *Tannhäuser* that had ever been given at Bayreuth, and in October of that year he returned to Munich, this time as first Kapellmeister. During the winter of 1894-5 he also conducted the Berlin Philharmonic concerts in succession to Bülow.

The years that followed were busy ones for Strauss.

In 1895 he conducted concerts in Budapest, Leipzig and other towns; in 1896 and 1897 he conducted at Brussels, Moscow, etc., and at the Düsseldorf Festival; in 1897 he visited Amsterdam, London, Barcelona, Brussels, Hamburg and Paris; and in 1898 Zurich and Madrid. In October, 1898, he left Munich to take up the post of conductor at the Berlin Royal Opera.

Thus at the age of thirty-four Strauss was the most talked-of musician in the world. He had already carried the typical modern art-form, the symphonic poem, as far beyond anything of the kind that his predecessors had written, as Wagner in *Tristan* had swung himself beyond the ken of all earlier or contemporary composers of opera. His nine following compositions comprise nothing but songs and a few male-voice choruses. His next large work was the opera *Feuersnoth*, produced at Dresden in 1901. This was succeeded by *Das Tal*, a song for bass voice and orchestra, and a choral work, *Taillefer*; then, in 1904, came the much-discussed *Symphonia Domestica*. One would have thought that the climax of excitement about him had been reached long ago, but the production of his third opera, *Salome*, in Dresden, 1905, roused a fiercer storm of controversy than ever.

The libretto of *Salome* is based on Frau Hedwig Lachmann's German translation of Oscar Wilde's book. Strauss has done nothing more than abridge it for his own purposes. The libretto of *Guntram*, however, is entirely his own work. The libretto of *Feuersnoth* is by Ernst von Wolzogen, but the idea of it was given to von Wolzogen by the composer.

The theme of *Guntram* will be recognized as a blend

of Wagner and Nietzsche—a little of the “Uebermensch” of the philosopher coming in to complete the musician’s favorite doctrines of “renunciation” and “redemption by love.” No doubt its Wagnerian tinge is one of the causes of the failure of *Guntram* to keep the stage. The world is growing a little weary of all these good but rather tiresome people who are continually renouncing, or being redeemed, or insisting on redeeming someone else. It finds it a little hard to bear even in Wagner, and will not stand much of it from any other musician. The occasional slowness of the action, the long stretches of rather nebulous philosophizing, and also, it is said, the difficulty of finding tenors capable of performing the part of Guntram, are other reasons why the opera has been shelved. It is a pity that it should be so, for *Guntram* is a remarkable piece of work.

Some eight or nine years elapsed between the composition of *Guntram* and that of *Feuersnoth*, so that by 1900 his individual style was fully made, and the score of *Feuersnoth* is wholly his own, not a trace of Wagner’s manner being visible. The music is an extraordinary blend of simplicity and profundity. The utmost strength and daring of technique and the most gorgeous wealth of orchestral coloring go hand in hand with the most exquisite sweetness and naïveté. Passages like the love scene, or that in which Kunrad declares his love for Diemut, touch as high a point of passionate beauty as Strauss has ever reached, except perhaps here and there in *Salome*. On the other hand, nothing could surpass, for pure, simple, heart-easing charm, the melodies in which he has delineated the more homely features of the story, such as the merry-making of the children and

the colloquies of the townspeople. He uses several old Munich folk-songs, but, delightful as they are, none of them is equal to his own melodies in the folk-song manner—the lovely choruses of the children, for example, and the melody sung by Diemut near the beginning of the opera, where she distributes the sweetmeats among the little ones. The whole work, in fact, with its glow and vivacity, gives one the impression of having been a pure delight to the composer.

It is easy enough to talk enthusiastically of *Salome*, or to disparage it; but to look at it critically is a very difficult matter, so full is it of new and bewildering things. Some parts of it, such as the scene between Salome and John, and the final scene of Salome with the head, are recognized at once to be entrancingly beautiful; it is remarkable, indeed, what depth of real feeling Strauss gives by his music to Wilde's cold mechanical, enameled lines, and the wax flowers of his imagery. And even where the music is not beautiful, but merely a tissue of cunning *tours de force* of characterization and stage suggestion, it sweeps us off our feet. But whether this sort of music will keep its interest for us is another question that only time can answer. The dazzling cleverness and the inexhaustible wealth of color in the score, the marvellous ingenuity with which every terrible detail of the scene or the psychology of the actors is brought home to us by the orchestra—these things are literally the world's wonder at present. But already we can see that there is much in the opera that is sheer ugliness, and the style has a good deal of that cold perversity that is so repellant in all Strauss' later work.



*Salome* was followed by a Bardengesang for male-voice chorus and orchestra, a set of six songs and two marches.

*Electra*, the latest opera of Richard Strauss, was brought out at Dresden on January 25, 1909, and is underlined for production in New York during the season of 1909-10. In its critique of *Electra*, the *Musical Times* (London) says: "Upon hearing *Electra* the impression first received is that of an overwhelming sense of the bigness of the latter part of the opera. The curtain descends leaving one, for the moment, stunned by the awful tragedy of Electra's life. Taken separately the earlier scenes contain much that is beautiful. Two or three of the rare lyrical moments occur in the first half, and all are expressive. But these scenes are detached scenes, wonderfully written and well contrasted. After the entrance of Orestes there is no break; it is one long crescendo of emotion until the fall of the curtain. It is impossible to write about Strauss without referring to the subject of his orchestration; but in reality many of his effects are so indescribable that words seem lacking to express the color that he conjures up with his mammoth orchestra. . . It is in his gift of orchestration that Strauss' genius is so remarkably shown. It matters not what material he is utilizing he can mould it into the very soul of the character he is portraying; he can make it typify the subtlest emotion."

Richard Strauss has conducted concerts from time to time in various countries outside of Germany, and has made professional trips to Italy, France, England and America. He first appeared in New York at Carnegie Hall in 1904, when he conducted *Till Eulen-*



*spiegel* and *De Tode und Verklärung*. He officiated as conductor at one of the Philharmonic concerts in New York that season, and also gave concerts in Philadelphia, Boston, Chicago, Cleveland, Cincinnati and Pittsburg. At one of his New York concerts he conducted the first performance in America of his *Sinfonia Domestica*. He was accompanied on his American tour by his wife, Mme. de Ahna Strauss, as soloist. In 1907 he returned to America to conduct the first New York performance of *Salome* at the Metropolitan Opera House.

### Guntram.

Opera in three acts by Richard Strauss. Libretto by the composer.

Characters: Duke Robert; Freihild, his wife; the old Duke, her father; Guntram, the minstrel; Friedhold, his friend; the Court Fool; members of the brotherhood of "Die Streiter der Liebe;" Minnesingers, noblemen and ladies of the ducal court.

Place, Austria. Time, the Middle Ages. First produced at Weimar in 1894.

The story of Guntram was suggested to the composer by an article on certain secret societies that existed in Austria in the Middle Ages, whose objects were partly artistic, partly religious and ethical. Guntram is a young knight who belongs to one of these societies, the members of which call themselves "Die Streiter der Liebe" (The Champions of Love). Their office is to soften the hearts of men by their songs, and so to lead mankind to universal brotherhood through love. Guntram has set out upon this work accompanied by

an older member of the order, Friedhold. He is to intercede with the tyrant Duke Robert for his sorely oppressed subjects.

The scene opens in a woodland glade, where Guntram is sharing his bread and fruit with a number of these poor people. Hunger and misery stalk through the ravaged land; a rebellion, into which the people were goaded by their sufferings, has just been mercilessly put down. The Duke's wife, Freihild—"The Mother of the Poor"—who at one time did what she could to alleviate their lot, has now, they tell Guntram, been forbidden by her husband to help them. The poor people leave the scene, followed by Friedhold, and Guntram meditates upon the beauty and innocence of nature and of his own childhood, and upon the suffering brought into this idyllic world by the cruel passions of men. He springs to his feet and calls in fervent words upon the Saviour to help him to touch the heart of the Duke by his song and to bring peace to the oppressed poor. He is about to leave when a woman rushes in distractedly, intending to drown herself in the lake at the back of the glade. This proves to be Freihild, who has been reduced to despair by the refusal of the Duke to allow her to show sympathy with his subjects.

Guntram holds her back in spite of her entreaties; she believes him to be merely one of the ordinary Minnesingers, whom she holds in small esteem. He learns her name by the cries of "Freihild" that come from the old Duke, her father, who has been searching for her in the wood with his retainers. He asks Guntram to name his reward for rescuing his daughter. Guntram begs for the pardon of a number of rebels who have

been captured by Robert and are threatened with dire punishment. The request is granted, though much against the will of Robert, and the act closes with everyone making for the court of the Duke, where a feast is to be held in honor of the return of Freihild and the conquest of the rebels.

The opening of the second act shows these festivities in full swing. After the praises of Robert have been sung by the servile Minnesingers, Guntram rises, seizes his harp, and delivers a long and impassioned eulogy of the beauties of peace and freedom. His eloquence moves everyone except the brutal Robert. Even some of the vassals begin to murmur against their ruler. At last Guntram denounces Robert to his face. The latter attacks him with his sword, but Guntram thrusts first, and Robert falls dead. All are horror-struck. The old Duke at first regards the crime as a premeditated one, the object being to seize Robert's kingdom. He gravely and sadly asks Guntram to complete his work by slaying him also. The minstrel, however, is lost in amazement at his own act, and merely stares into space, unconscious of what is going on around him. In time the old Duke recovers his self-control and his command over the previously wavering vassals. At his orders they arrest Guntram, imprison him, and then march away to wreak new vengeance on the rebels. Only Freihild and the court Fool are left. The latter is a sympathetic soul who feels for the poor people, and at the same time is deeply but humbly in love with his tender mistress. In Freihild's breast a strong love has grown up for Guntram, who has delivered her from a hated spouse, and the land from a hated tyrant. She

conceives the plan of fleeing with him, and prevails upon the Fool to secure his escape. This the Fool does, though he mournfully recognizes that it means he will never see her again; he promises to drug the drink of the jailers and take Freihild into the prison cell.

The third act takes place in a dungeon. Outside can be heard the chant of the monks who watch round the body of Robert. Guntram, a prey to remorse, is haunted by the spectre of the man he has murdered. He is roused from his painful reverie by the entrance of Freihild, who makes a passionate confession of the love his noble song has aroused in her bosom, and implores him to fly with her. To her astonishment and despair he announces his intention of leaving her forever. Just as he runs to the door Friedhold enters. He has been sent by the Brotherhood of the "*Streiter der Liebe*" to bid Guntram to appear before them and make his atonement for having slain a man and so transgressed the laws of the order, which are founded wholly on love. Guntram refuses to go, and then explains everything to Friedhold and Freihild. He has indeed committed a crime. But this did not consist in the mere fact of killing the Duke. The act itself was good; it was the motive of the act that was bad, and the real motive, he has found on examination of his heart, was earthly love for Freihild. For this no organization of men can punish him; his punishment can come only from himself—he must renounce Freihild forever. Previously he has believed in the outward laws that bind men. Now, illumined by sad experience, he knows that no one but himself has jurisdiction over the spiritual part of him.

The Fool enters with the news that the old Duke has been killed, and the whole land rejoices that Freihild is now its ruler. Guntram bids her assume the office, and fill it for the good of the poor and the suffering. Incapable of speaking, she kneels down and kisses his hand; in the deepest emotion he bids her farewell and goes forth alone.

### *Feuersnoth.*

Opera in one act by Richard Strauss. Libretto by Ernst von Wolzogen.

Characters: Kunrad, the wizard; Diemuth, the Burgomaster's daughter; the Burgomaster; children, villagers.

Place, Munich. Time, Middle Ages. First produced at Dresden in 1901.

A band of merry children wanders from house to house, singing and demanding wood for the bonfires of the summer solstice. After having got a plentiful supply at the burgomaster's house they cross over to the opposite house, an old, decayed building, called the Wizard's House. Its inmate at first takes no notice of the children's noisy summons. At last he appears at the door.

He is Kunrad, a young dreamer, who has forgotten the outside world over his books and studies. But the merry songs wake him suddenly to life and sunshine. He gives up his whole house to the uproarious band, beginning himself to tear down the battered shutters. The children set to work to carry off every piece of wood that is not too firmly riveted, and Kunrad helps them, full of glee. Suddenly he perceives Diemuth, the

Burgomaster's lovely daughter. His hitherto untouched heart catches fire, and all at once he steps up to her, presses her to his heart and, kissing her passionately, exclaims: "I will leap through the fire; wilt thou leap after me?" Diemuth, who has been gazing at the stranger like one in a trance, wakes up and turns from him with a cry of shame and indignation.

Kunrad is now attacked on all sides for his impertinence, and Diemuth, turning to her maiden friends, who secretly envy her for the adoration the noble stranger has shown her, whispers into their ears that she will revenge herself for the disgrace he has brought upon her. While the evening is setting in, the citizens begin to wander out of town to see the bonfires. The Burgomaster is obliged to walk away alone, after having vainly tried to persuade his daughter to accompany him.

Diemuth steps into the house, and soon appears on the balcony combing her hair. Kunrad, standing at his battered house-door, renews his protestations of love and begs her in passionate terms to let him in. At first she tartly refuses, but by-and-by she seems to relent, and, pointing to the large basket in which the wood had been let down to the children, invites him to get into it, and says that she will draw him up. Kunrad complies with her wish. While she slowly draws the basket up, her three companions peep round the corner and perceive with delight that Diemuth's trick is successful, and that the bird is caught.

Before the basket reaches the balcony Diemuth pretends that her strength is failing. At Kunrad's entreaties she loosens and lets down her long hair; but when he tries to grasp it she jerks it back with a cry



of pain and berates him harshly. At last he perceives that she has been fooling him all the time. He is helplessly caught in the trap, and the returning citizens, seeing him hanging between heaven and earth, deride him, congratulating Diemuth on having caught such a fine bird.

Then Kunrad rises in a towering rage. Loudly invoking the help of his friend and master, the mighty sorcerer, he suddenly plunges the whole town into utter darkness. When the good citizens of Munich find themselves deprived of fire and light, they break out into loud lamentation; the frightened children wail, and the head officials of the town vow to hang Kunrad for his insolence and his witchcraft. At this moment the moon shining through the clouds throws her light upon Kunrad, who has swung himself onto the balcony, and smiling down upon the people he delivers a powerful oration against their narrowmindedness. He reminds them that the owner of his house, whom they drove out of the town, Richard Wagner, was one of the greatest masters the world had ever seen, and would have brought them fame and greatness if they had not rejected him. He, Kunrad (Richard Strauss) claims to be his successor, who is to carry on the great work, nothing daunted, and in spite of all the small minds of the world.

For his helpmate he has chosen Diemuth, but she too has failed to understand that love is higher than even virtue and morality, and for this reason he has extinguished their lights and fire, to show them that all light comes from love, and that without love the world is dark and cold.

As soon as he has ended, Diemuth softly opens her



door and draws Kunrad in. The citizens, convinced by his burning words, begin to praise him and acknowledge his high courage and good words. Meanwhile the windows of Diemuth's chamber begin to gleam faintly; Diemuth and Kunrad have fulfilled the law of love, and all at once the flames of the bonfires leap up, and the windows and streets are again aglow with the light that is given back to the city.

### Salome.

Opera in one act by Richard Strauss. Libretto adapted by the composer from Oscar Wilde's *Salome*.

Characters: Herod Antiras, Tetrach of Judea; Iokanaan, the Prophet; Narraboth, a young Syrian; the Captain of the Guards; Tigellinus, a Roman; a Cap-padocian; a Nubian; the First Soldier; the Second Soldier; the Page of Herodias; the Executioner; a Slave; Herodias, the wife of the Tetrach; Salome, her daughter; Jews and Nazarenes; the slaves of Salome.

Place, Palestine. Time, before Christ. First produced at Dresden in 1905.

*Salome* is in one act, and has no overture. The scene is the terrace in Herod's palace. At the back is a cistern in which John the Baptist (called Iokanaan in the libretto) is confined. Narraboth, a young Syrian captain, and some soldiers are on guard. Narraboth eulogizes the surpassing beauty of the young princess, Salome, who is in the banqueting hall, feasting with Herod, her mother Herodias, and the Court. While a page tries to dissuade him from his mad passion for the princess, which presages evil for him, the voice of John

is heard from the cistern, prophesying the coming of a mightier One than he. Further conversation goes on among the soldiers; then Salome leaves the banqueting hall and comes upon the terrace. She has been unable to endure any longer the amorous glances that Herod, her mother's husband, has been casting at her, and has come to the terrace for the coolness of the air.

The Baptist's voice is again heard. Salome is arrested by it; she inquires who he is, and learns that it is the prophet of whom Herod and Herodias are both afraid. Her curiosity is aroused, and she finally so works upon the love of Narraboth for her that he disobeys the strict orders of Herod and has the Baptist brought up from the cistern. He immediately breaks out into denunciations of Herodias and her sins. Salome conceives a mad passion for him; it gradually overmasters her, and she gives vent to her wild longing for him in language of the utmost abandon, the recurring burden of which is "I will kiss thy mouth, Iokanaan." Narraboth, distracted by love for Salome and fear of the vengeance of Herod, slays himself at her feet, but neither this nor the exhortations of John can restore her to sanity.

At last he curses her and goes down again into the cistern. Herod, Herodias and the Court come upon the scene. The Tetrach is excited with wine, nervous, superstitious and ill at ease, imagining evil omens to be all around him. He is again pursuing Salome, when the voice of John is once more heard from the cistern. Herod declines to yield to the desire of Herodias that the prophet shall be given up to the Jews, for he is "a holy man who has seen God." John's further denunci-

ations of Herodias anger her, and when Salome finally dances in response to the entreaties of Herod, who promises her any reward she may ask, even unto the half of his kingdom, Herodias supports her daughter in her demand for the head of John. Herod, sobered now, for a long time tries to dissuade Salome from this; at last he is compelled to give the ring of death to a soldier, who takes it to the executioner. Salome listens in silence at the wall of the cistern, until the great black arm of the executioner rises, bearing the head of John on a silver shield.

All are horrified except Herodias, who smiles, and Salome, who seizes the head and delivers a long and passionate address to it. He would not let her kiss his lips, she says; now she will kiss them. "If thou hadst seen me thou wouldst have loved me. I am athirst for thy beauty; I am hungry for thy body, and neither wine nor fruit can appease my desire. . . ." Herod's terror deepens; he bids the slaves put out the torches, and the stage is in darkness. Salome's mad rhapsody still goes on, and at last becomes unendurable by the terrified Herod. A ray of moonlight illumines her; Herod calls out wildly, "Kill that woman," and the soldiers crush her beneath their shields.

### **Electra.**

Opera in four acts by Richard Strauss. Libretto by Hugo von Hoffmannsthal, after Sophocles.

Characters: Electra; Clytemnestra; Agamemnon; Aegisthos; Chrysothemis; Orestes.

Place, Corinth, Greece. First produced in Dresden at the Court Opera House January 25, 1909.

Electra belongs to the family of the Pelops, a family whose annals form an unbroken record of monstrous and unholy crimes. Weighed down with this hereditary incubus, Electra, the daughter of Agamemnon and Clytemnestra, is called upon to play her part in the great drama of her house. The story is a *Hamlet* and a *Macbeth* rolled into one. Agamemnon has left his home in Corinth to carry on a war against Troy for the offense which his brother Menelaos had suffered from Paris. His house, his wife, and his honor, with singular confidence, he has left in charge of Aegisthos, the murderer of his (Agamemnon's) father. Aegisthos abuses this confidence, fulfilling more than the letter of his contract, and when Agamemnon returns he is murdered in his bath by his faithless wife and Aegisthos.

This is the preceding action, which is hinted at by a group of chattering maids, gathered about the fountain in the courtyard of the palace. They give us a picture of the unhappy Electra, who is crazed by grief at the murder of her father and the banishment of her favorite brother, Orestes, whom she had expected later to be the avenger of the bloody and unnatural deed. A "demon," a "thistle," a "wild cat," are their various epithets for the miserable creature who, clad in the garments of a slave, comes running out of the palace with the air of a frightened animal. She breaks forth into a wild lament for her murdered father, and swears revenge. Chrysothemis, a younger sister, has overheard her mother and Aegisthos devising new cruelties for Electra, whom they very much fear, and comes out to warn her sister.

A noise is heard within, and Clytemnestra descends to

the courtyard. Then follows a scene of frightful intensity, in which Electra flings her scorn into the face of her unnatural mother, who is filled with horror at the deed she has committed, while Electra shudders at the deed she is contemplating.

Meanwhile Orestes, the banished son, who feels that his arm has grown strong enough to avenge his father's murder, causes the news of his death to be brought to the Queen, so that she will relax her vigilance and leave the way open for him to commit the vengeful deed. Electra, believing the report to be true, is shaken by paroxysms of grief, and when her entreaties fail to win her sister to participation in the deed exclaims: "My curse be upon you! Alone must I do the deed."

In the night Orestes suddenly appears before Electra. The miserable creature, whom at first he does not recognize, excites the pity of Orestes. Then follows the recognition scene, the chief episode of the opera. Orestes determines to carry his revenge into immediate execution, a determination in which he is strengthened by Electra.

Orestes goes into the palace, and then the action moves swiftly to the close. Within are heard the screams of the Queen; the frightened household gathers in the courtyard, and a signal announces the return of Aegisthos from the hunt. Electra meets him and escorts him, dancing around him, to the gate. In a few moments he appears at the window crying wildly for help. An answer comes from Electra, who, exhausted, has fallen to the ground. "Agamemnon hears you!" The deed is done. With a superhuman struggle Electra resumes her dance and dies in a frenzy of madness.



## Petrella.

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Errico Petrella was born on December 1, 1813, at Palermo. He died on April 7, 1877, in Genoa. He was a pupil of Costa, Bellini, Furno, Ruggi, and Zingarelli. He made his *début* as a composer in 1829 with *Il diavolo color di rosa*, at Majella, and soon became one of the most celebrated opera composers of Italy, Verdi alone being considered his superior.

However, this verdict respecting him in Italy has somewhat changed since the young Italian school, influenced by the German masters, has become active. Of his long list of operas the most important are considered to be: *Le precauzioni* (1851), *Marco Visconti* (1854), *Ione* (1858), *La contessa d'Amalfi* (1864), and *Promessi Sposi* (1869).

### *Le Precauzioni.*

(*The Carnival of Venice.*)

Opera in three acts by Petrella. Libretto by Marco d'Arienzo.

Characters: Muzio, a merchant; Count Bietola; Orestes, lover of Albina; Pylades, lover of Romella; Cola, a servant; Romella; Albina; Mimosa, sister of Muzio; Zanni, an innkeeper; Pasquilino, a waiter.

Place, Venice. Time, Sixteenth Century. First produced at Genoa in 1851.



Two friends, Orestes and Pylades, meet in a café in Venice, with a Count Bietola, and the two recount their love adventures with two ladies. The Count has a similar tale to tell, but narrates his disappointment in discovering his innamorata, on laying aside her disguise, to be an old lady with anything but attractive features. However, he informs his companions that he knows where three beautiful ladies are to be found, and stakes a wager that he will be the first to gain access to them. A certain Signor Tazio, of Padua, has entrusted a letter to a thick-headed servant named Cola, to be delivered to a Signor Muzio in order to procure him an engagement. This letter Cola loses, and forgets the address. He applies to Pylades for information. This gentleman gives him a false address, and then in disguise endeavors to supplant Cola in the situation.

Muzio, the merchant, has two daughters, whom he guards with the greatest precaution, and to keep them at home does his own marketing. On one of these occasions Muzio is waylaid by Zanni, the proprietor of the café, and his waiter, with others, and made to provide wine. As he has not the inclination to pay they retain his market basket as hostage. Pylades then assumes the character of Cola, and, stating his loss of the letter, asks to be engaged. But Cola opportunely arrives and is installed in the situation, after Muzio has somewhat recovered from his perplexity.

The opera next presents the scene of the interior of Muzio's house. Muzio has been taken out of the way by strategy, and his daughters, Albina and Romella, are lamenting their inability to attend the Carnival. They, however, persuade Cola to allow them to go, and then,

with Mimosa, their aunt, set off to meet their lovers. They encounter their father, who does not recognize them, and return home with their lovers, who are no other than Orestes and Pylades.

Muzio returns home, and is incensed at the state of affairs. At last he is reconciled to the inevitable, and extends his forgiveness to the whole party. The Count has no choice left for him but the aunt. His scruples are overcome when he finds that a fortune is attached to the bargain, and, with the forgiveness of Cola for his imprudence, the opera arrives at an amicable and satisfactory conclusion.

### Ione.

Opera in four acts by Petrella. Libretto by Peruzzini.

Characters: Arbaces; Ione; Glaucus; Nidia; Burbo; Sallust; Claudius; Dirce; a Priest of Isis; an Ethiopian Slave; Young Patricians; Gladiators; Priests of Isis; Slaves of Ione; people of Pompeii and the neighborhood, exiles, vendors of flowers, fish and fruit, guards of the amphitheatre, centurions, lictors and soldiers.

Place, Pompeii. Time, just previous to and at the time of the destruction of the city, A. D. 79. First produced at Milan in 1858.

Led by the example of his companions, the young patricians of Pompeii, Glaucus, a noble Athenian youth, has become too much addicted to the pleasures of gaming and drinking. A change is at once perceptible in him, however, at the sight of the beautiful and pure

Ione. The festivities of his roystering friends become irksome to him, and he avoids their society.

The first scene of the opera is the tavern of Burbo, where Glaucus is discovered carousing with his friends, who note his lack of interest in their amusements. Although he sings a drinking song, he adds to it a stanza in honor of Ione. There suddenly appears Nidia, a slave girl, who casts herself at his feet. Upon inquiry he finds that Arbaces, the High-priest of Isis, desires to get her in his power. This Glaucus prevents by purchasing her of her owner, Burbo, the tavern-keeper, generously paying double the price of her ransom, and tells her that she is free. On the ground of her loneliness and want of protection she declines the gift, asking instead to be kept as his slave. The truth is that she is passionately in love with her liberator. Not wishing to hold her as his own property, he bestows her upon Ione, who is already in love with him, and, as she is delighted with the gift, she receives the slave girl with great kindness. Nidia, however, becomes at once deeply jealous, upon learning that Ione is beloved of Glaucus.

Meanwhile Arbaces visits Burbo and accuses him of the violation of his agreement by the sale of the slave. Anxious to receive money from each, and at the same time greatly in fear of the wily and vindictive Egyptian, Burbo relates that he has discovered the love of Glaucus for Ione, and also Nidia's passion for Glaucus, and that he believed that he could best serve his master, Arbaces, by placing the slave where she would sooner become a rival to the lady Ione. Arbaces, it appears, is regarded by Ione with great respect, and holds a sort of

guardianship over her. Ione even looks upon him as a second father, and does not suspect his wickedness, nor that he, her old and trusted friend, is consumed with passion for her, and is on his guard against rivals.

Raging against Glaucus, the Egyptian immediately sends Burbo to procure a deadly elixir from the Witch of the Mountain, whose lair is on the side of Mt. Vesuvius. Upon his return, Burbo carries this in the evening to Nidia, whom he finds alone in Ione's garden. Leaning against a pillar she is listening in sorrow to the joyous sounds coming from the apartments flooded with light where she knows that Glaucus is enjoying the company of his beloved among the other guests. Burbo convinces her that he has brought her the Elixir of Love, and that having drunk it Glaucus will instantly turn from Ione and bestow his love upon Nidia. Transported by the prospect of such unexpected happiness, Nidia is persuaded to mix the elixir with a goblet of wine, and to present it to Glaucus. Probably wishing to be sparing in his potations, Glaucus sets the goblet aside after having tasted it. What he has taken is not sufficient to cause death, and he is merely delirious. Arbaces takes the opportunity to declare that this delirium, which he calls intoxication, reveals the true character of Glaucus, whom he pretends to believe is a drunkard and gambler, unworthy the regard of Ione. Surprised and pained by the strange behavior of her lover and his wild and rambling words, Ione in great distress asks advice of the High-priest, who counsels her to seek the shrine of Isis, where, invoked by him, the goddess will surely enlighten her. Accordingly she goes to the palace of Arbaces.

A series of surprises has been prepared in the grand hall of Arbaces. A garden where nymphs are dancing to amorous music is revealed by the withdrawal of a curtain. An exquisite temple at the back of the scene opens, disclosing the likeness of Arbaces, who kneels before a lady representing Ione, to whom he offers a crown. Ione indignantly protests against the deceit, and Arbaces attempts to seize her. She finds refuge at the image of the goddess. Glaucus, restored to reason, flies to save her, followed by his friends. Whereupon he is seized by the priests and their servants, and being accused of sacrilege is sent to the circus, or amphitheatre, to be thrown to the wild beasts.

Upon condition of transferring her love to himself, Arbaces offers to Ione the life of Glaucus. She indignantly rejects this proposal, trusting to a divine interference to avert the triumph of his treachery. This eventually happens. While the populace are assembled in the circus, Nidia, penetrating to the seat of the Praetor, or chief ruler, exposes the iniquity of the High-priest. Glaucus is set free, and Arbaces is condemned to death in his stead. At this moment, however, there begins a succession of subterranean thunders and earthquake shocks, and all the other terrifying phenomena of Vesuvius in eruption. All is panic and confusion. In the crowd Ione comes upon Glaucus. Nidia's love for the young Athenian is revealed, but she steadfastly refuses to escape to the seaboard with the others, and rushes back into the suffocating atmosphere of the city. At the last sight of Glaucus and Ione they are making their way in safety to the sea.

**I Promessi Sposi.***(The Betrothed.)*

Opera in four acts by Petrella. Libretto by Ghislanzoni.

Characters: Don Roderigo; Renzo; Don Abbondro; Friar Christoforo; the Lord of Lecco; the Cardinal; Griso; Tonio; the Abbess; Lucia; bravoës, servants and villagers.

Place, Lecco, on Lake Como. Time, Seventeenth Century. First produced at Lecco in 1869.

Renzo, a young peasant of Lecco, is betrothed to Lucia, and everything is ready for the wedding. Unfortunately, however, Don Roderigo, a nobleman of bad repute living in the vicinity, is enamored of Lucia, and by intimidation induces Don Abbondro, the village priest, to refuse to perform the ceremony. The wedding is, therefore, suspended at the last moment, and even Friar Christoforo, the friend of Renzo and Lucia, appeals in vain to Don Roderigo on behalf of the lovers.

The reprobate nobleman is determined to carry out his designs upon the poor peasant girl. He orders Griso, his bravo, to take her by force from her mother's house and to carry her to the castle. In the meantime Renzo has hit upon the device of marrying by a simple declaration in the presence of a witness, for whom he selects Tonio. Don Roderigo and the bravoës now appear on the scene, but through Don Roderigo's servant, Friar Christoforo has had timely warning of the plot of the bravoës, and hastens to apprise the lovers. The nobleman, baffled for a time, vows vengeance, and to escape from his toils the lovers leave their home.



Later Lucia is found in the convent at Monza. The Abbess has received a letter from a certain anonymous knight, to whom she is bound by a fatal affection. This knight is the Lord of Lecco, who is willing to help Roderigo in his designs upon Lucia. His letter to the Abbess, therefore, enjoins her to send Lucia upon some pretext outside the convent, where she is set upon and dragged to the castle. Here, however, she is joined by her mother and Christoforo. The nameless knight appears in person, accompanied by the Cardinal, and sets Lucia free.

In the last act Renzo is in the hospital at Milan in quest of Lucia, who has been ill. Friar Christoforo appears, and announces that Lucia is restored to health, and conducts her to Renzo's arms. During a previous scene Don Roderigo has been seized with the plague during a drinking feast, and is left alone with the terrified Griso. The latter sends for a bier instead of for a doctor, and Don Roderigo, on seeing the masked bearers entering the castle gate, is struck with frenzy and commits suicide.



## Ponchielli.

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Amilcare Ponchielli was born at Paderno Fasolaro, Cremona, September 1, 1834. In 1843 he entered the Conservatorio of Milan, and remained there until 1854. Two years later he was able to produce at the Concordia, in Cremona, his first opera, *I Promessi Sposi*. His next were *La Savojarda*, produced at Cremona in 1861; *Roderico*, at Piacenza, in 1864, and *La Stella del Monte* in 1867. Hitherto Ponchielli's reputation had been confined to the provinces, but in 1872 he was fortunate enough to find an opportunity of coming before the general public at the opening of the New Theatre Dal Verme, at Milan, where his *Promessi Sposi* was performed in that year. He rewrote a considerable portion of the opera for the occasion, and its success was immediate and complete. The managers of La Scala at Milan at once commissioned him to write a ballet, *Le Duc Gemelle*, which was produced there in 1873, received with enthusiasm and immediately published. This was followed in 1873 by a ballet, *Clarina*; a scherzo or comedy, *Il Parlatore Eterno*, in the same year, and *I Lituani*, given with success at La Scala in 1874. In the following year he wrote a cantata for the reception of the remains of Donizetti and Simone Mayr at Bergamo, a work of some importance and extent, which was performed there in 1875. In April, 1876, he produced a new opera at La Scala called *La Gioconda*,

with the same success as previously, and in 1877 he gave, at the Theatre Dal Verme, the scene of his first triumphs, an opera called *Lina*, which was a rechauffé of his early opera, *La Savojarda*, and appears not to have pleased. This was followed by the operas *Il Figliuol Prodigo* in 1876, and *Marion Delorme* in 1885. The opera, *I Mori Valenza*, was found after his death, which occurred at Milan in 1886. The libretto of *La Gioconda*, his best work, was written by Arrigo Boito, and is based on Victor's Hugo's tragic story, *Angelo, Tyran de Syracuse*.

Ponchielli was married to Teresina Brambilla, a singer and member of the musical family of that name. He enjoyed a position in Italy second only to that of Verdi. Besides operas and the ballets and cantata already mentioned, he brought out *Il 29 Maggio* (*The Twenty-ninth of May*), a funeral march for Manzoni, a hymn for Garibaldi, and music for the cathedral at Piacenza, of which he was made chapel master in 1881. He died at Milan, January 11, 1886.

### **La Gioconda.**

Opera in four acts by Amilcare Ponchielli. Libretto by Tobia Gorrio (anagram of Arrigo Boito).

Characters: Gioconda; Cieca; Laura; Barnaba; 'Alvise Badoero; Zuàne; Isèpo; Enzo; a Pilot; Monks; Senators; Sailors; Shipwrights; Ladies, Gentlemen; Populace, Masquers, etc.

Place, Venice. Time, Seventeenth Century. First produced at Milan in 1876.

The first act of this opera is opened by a chorus of

monks, sailors, masquers and others, who are gathered at a festival in the courtyard of the Duke's palace. Barnaba, a spy in the employ of the Council of Ten, is present, and commenting upon the revelers' mirth, prophesies their ruin. He is deeply in love with Gioconda, a ballad-singer, and plans to obtain her affection. Gioconda enters, guiding and comforting her blind mother, Cieca. The young ballad-singer is in love with Enzo, a Genoese nobleman, who was originally the betrothed of Laura, now the wife of Alvise, Chief of the Council of Ten. Barnaba's advances are repulsed by Gioconda, and the former resolves to further his plans by getting the girl's mother in his power. Upon the return of the people from the regatta, the defeated boatman, Zuàne, is persuaded that his disappointment has been caused by the witchcraft of Cieca. The fate of the old woman is hanging in the balance, when Enzo enters and succeeds in saving her life. Alvise and Laura enter the courtyard, and the latter obtains the pardon of Cieca, who presents a rosary to her deliverer. Enzo and Laura recognize each other, and the rapture of Enzo, who still loves her, is boundless when he is told by Barnaba, who is anxious to get him out of the way so that he may have Gioconda for himself, that Laura will come on board Enzo's ship that night. The real designs of Barnaba are not suspected. Alvise is then warned by Barnaba that his wife is about to elope with Enzo, and Gioconda upon learning this bewails the perfidity of Enzo, while the vesper hymn is sung by the monks and people.

The second act takes place on the banks of the Fusina Lagoon, and on board Enzo's ship, where the sailors are

carousing. Barnaba and Isèpo arrive, each disguised as fishermen, and Isèpo is dispatched by the spy to summon three war galleys to the scene. He goes, and Enzo comes on deck, and sending the crew below waits for Laura, who soon arrives. The lovers, once more united, plan to sail during the night, and, while Laura prays to the Virgin for assistance, Enzo goes below to complete the preparations for the voyage. Gioconda enters and is about to kill Laura, but the latter raises her rosary, and recollecting that it was the gift of the grateful Cieca the angry ballad-singer stops, provides Laura with her own mask, and calling to some boatmen sends Laura safely away before Alvisè and Barnaba arrive. As the curtain falls Enzo sets fire to the "Hecate," the Venetian galleys having borne down upon her.

In the third act the scene is laid in the home of Alvisè. He has resolved to poison Laura, for whom he has sent. When she enters he tells her that before the last note has been sung of a serenade which some passing gondoliers are chanting she must drink the phial of poison which he has placed upon the table. He has no sooner left the room than Gioconda enters. She has with her a flask containing a powerful narcotic. This she makes Laura drink, and, having poured into the empty flask the poison contained in the phial, goes off to join the masquers. Alvisè returns, and finding the phial empty believes that his revenge is accomplished. The next scene is that of a grand fête in which the ballet of "The Hours" is introduced. The fête is interrupted by Barnaba, who drags in La Cieca, whom he says he has found "praying for her, just dead," in one of the private apartments. The guests are dismayed,

and Alvisè demands who dares to be sorrowful when he is gay. Enzo has learned from Barnaba that Laura is dead; he rushes forward, discards his mask, and denounces Alvisè. Enzo is seized by the guards. Gioconda promises Barnaba that if he will obtain Enzo's freedom she will give herself to him, and Barnaba agrees to the compact. The grande finale ends with Alvisè drawing the curtain of the funeral chamber and disclosing Laura stretched upon her bier. He announces with pride that he has taken her life that his outraged honor may be avenged, and the curtain falls on a situation of dramatic interest.

The sleeping Laura is brought in the fourth act to the dwelling of Gioconda, who contemplates suicide, and then is strongly tempted to destroy her rival. She is hesitating when Enzo enters, deeply grateful to her for obtaining his liberty, but nevertheless determined to die. Waking from her trance Laura cries, "Enzo!" coming out from the concealment of the screen. Offering grateful thanks to Gioconda, the lovers escape in a boat with which she provides them. After their departure the ballad-singer recalls her agreement with Barnaba, and resolves upon flight. Her prayer for deliverance "from the foul demon" is overheard through the half-open door by Barnaba. As she comes forth she is confronted by him, and, summoning all her courage, she lightly tells him that she intends to keep her word, but that she must deck herself with her gayest jewels to do him honor. While to his delight she is adorning herself she contrives to snatch a dagger, and exclaiming, "I have sworn to be thine. Take me, I am thine!" she stabs herself to the heart.



## Marchetti.

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Filippo Marchetti was born on February 26, 1835, in Bolognola. He was a pupil of the Conservatorio San Pietro a Mejella, at Naples, and made his first attempt as a dramatic composer in 1856 at Turin, at the National Theatre, with the opera *Gentile da Varano*, followed in 1857 at Turin and Rome by *La demente*.

In spite of the success of these operas, he could not succeed in getting *Il Paria* produced at Rome, and, therefore, soon left that city, in which he had settled as teacher of singing, and went to Milan. At first he met with similar difficulties there, but at last, in 1865, produced *Romeo e Giulietta* at the Carcano Theatre, obtaining a brilliant success, although Gounod's opera of like name was brought out at the same time at La Scala. At last the doors of that opera house were opened to admit his *Ruy Blas* (1869), with which he made a sensation in Italy.

His later operas, *L'amore alla prova* (Turin, 1873), *Gustav Wasa* (Milan, 1875), and *Don Giovanni d'Austria* (Turin, 1880), met with moderate success; but the last-named, when revived at Rome in 1885, was received with enthusiasm. In 1881 Marchetti was made president of the St. Cecilia Academy at Rome. He died on January 18, 1902.



**Ruy Blas.**

Opera in four acts by Filippo Marchetti. Libretto by d'Ormeville, adapted from the play of Victor Hugo.

Characters: the King; Don Sallust; Ruy Blas; Don Guritano; the Queen; Casilda; Ladies and Nobles of the Court.

Place, Madrid. Time, Seventeenth Century. First produced at Milan in 1869.

The opening scene discovers Don Sallust, the prime minister, puzzled at finding in the Queen's garden a bouquet of flowers uncommon in Spain. He is interrupted by a messenger from her majesty, commanding him either to quit the Court or to marry a lady whom he has wronged. He is about to depart from the palace, when an opportunity for revenge is found in the fact that Ruy Blas, one of the palace servants, has sent the flowers. Taking advantage of the evident devotion of Ruy Blas for the Queen, Don Sallust gives him a handsome costume, and introduces him as a brother.

In the second act the Queen is seen wearied with the monotonous routine of Court etiquette, while the King is absent at the hunt. She is astonished, when Ruy Blas appears, to find him wearing lace of the same kind as a fragment which had enveloped the flowers. Favored by the Queen, the young hero speedily acquires great influence at Court, and becomes a minister of state. At a meeting of the King's councillors he rebukes them for their indifference to the welfare of the state. Then, being alone, he is surprised by a visit from the Queen. He confesses his love for her. She acknowledges a reciprocal affection, and, terrified by her rash avowal,

hastens away, leaving the so-called Don Cæsar in a blissful dream of love and ambition. He is aroused by Don Sallust, who resumes his sway over his servant. Ruy Blas is forced, being in Don Sallust's power, to obey, and to present Don Sallust as his relative to the Queen, who has assembled the Court in order to bestow the Order of the Golden Fleece on the favorite. Deaf to his entreaties, Don Sallust commands him to await him at his house, and Ruy Blas quits the palace.

In the fourth act Don Guritano, the rival of Ruy Blas, who has been supplanted to make room for the favorite, returns, and, seeking the hero, forces him to a duel. Don Sallust, whose plot is nearly ripe, arrives and orders his page to imprison a lady whom he expects. It proves to be Casilda, sent by the Queen to Don Cæsar to ascertain if a letter from him was genuine. Casilda, meeting Don Sallust instead of Don Cæsar, suspects no danger, and departs to inform her mistress that the letter must have been a jest. She being disposed of, Don Sallust conceals himself. Ruy Blas enters from his duel. Don Guritano has been killed, and, as Don Sallust's motives for his advancement are now apparent, Ruy Blas resolves to save the Queen. By the sacrifice of his life she may be saved.

Ruy Blas is interrupted in his meditations by the unexpected appearance of the Queen, who produces a letter signed by him, begging her to come to his house. Alarmed at Casilda's non-return, she has complied with the request. Ruy Blas recognizes the letter written for him by Don Sallust, and comprehends the villainy of which they are both the victims. As he entreats her to fly, Don Sallust appears from his concealment, and

threatens the Queen with instant exposure unless she signs a letter to the King for a divorce. She hesitates, but Ruy Blas, resolved to save her, reveals the plot, and seizing Don Sallust's sword forces him from the Queen's presence and kills him. The Queen is freed, and he sues for her pardon. Owing to her pride having been outraged by her love for a menial, she refuses to forgive him, and Ruy Blas swallows poison and expires at her feet.

## Boïto.

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Arrigo Boïto was born at Padua, February 24, 1842. His father was an Italian painter, and his mother, Countess Radolinska, a Pole, which, to some extent, accounts for the blending of northern and southern inspiration that is characteristic of Boïto's poetic and musical works.

In 1856 Boïto left Padua and settled in Milan, in order to study at the Conservatorio. He entered the composition class of Mazzucato, and it is asserted on good authority that during the first two years at school he showed so little aptitude for music that the director and examiners were more than once on the point of dismissing him. It was only owing to the steady encouragement of his professor that Boïto continued in his studies. Young Arrigo divided his time between music and literature and the languages, with the result that by his eighteenth year he was familiar with Greek and Latin, and had acquired mastery of French and Italian. His first essays in the latter languages won him the approval of scholars in both countries, and in Italy he was publicly complimented on his early poems.

On leaving the Conservatorio Boïto and Franco Faccio, another pupil, collaborated in the production of a cantata called *Le Sorelle d'Italia*, the poem and the music of the second part being by Boïto. By the time

that the cantata was performed, Boïto had already written and composed several numbers of his *Faust*, later known as *Mefistofele*. The cantata was a great success, so much so that the Italian government was constrained by public opinion to confer a sum of money upon the two young maestri, which enabled them to study for two years in various capitals of Europe.

During his residence abroad Boïto spent most of his time in Paris, and a considerable part of the time in Germany. Wagner's operas, which he heard for the first time, did not affect his musical opinions, but a change came over his mind many years afterwards, when he began the critical study of the works of Sebastian Bach. He left the Milan Conservatorio holding Marcello, Beethoven, Verdi and Meyerbeer to be the greatest composers in their respective fields, and when he came back he was even strengthened in his belief. Yet his ideas were already greatly in advance of the progress of Italian music at that time. While leisurely working on his *Faust* he could not bring himself to give it the conventional form of Italian opera. He appears to have been too modest to preach a new faith, too honest to demolish before knowing how to rebuild, and too ambitions to write with the sole end of amusing his fellow-men. This, and the success of Gounod's *Faust*, produced at that time in Milan, a success which obliged him to give up all idea of having his own opera performed, gradually influenced his line of work, and in the years 1861 to 1867 we find him evidently more interested in literature than in music. He contributed critical essays to French and Italian reviews, and became one of the most influential contributors to a musi-

cal paper edited by his old professor, Mazzucato, a paper whose aim was to excite an interest in the study and enjoyment of instrumental music.

In 1866 the war with Austria put a stop to all musical enterprise, and the group of workers joined General Garibaldi. When the campaign was over, Boïto tired of the comparative idleness of artistic life in Milan, and decided to go to Paris. Accordingly he went there in the spring of 1867, determined to give up music, and to devote himself to French journalism. Thus, but for a succession of unforeseen and apparently trivial incidents, Boïto's career as a musician would have been ended. When he arrived in Paris, Émile de Girardin, who was to have acted as his sponsor on his entering the Parisian press, was greatly preoccupied by his political affairs, and the introduction had no practical consequences. After a long and fruitless wait the composer went to visit a sister in Poland. While there he was again reminded of *Faust*, and sketched a musical setting of the entire poem, also completing many of the principal scenes. Shortly after, the managers of La Scala, hearing that Boïto was again occupied with *Faust*, arranged for the production of the completed opera. No doubt that in the interest of art it was well that Boïto entered into the engagement, but it was, nevertheless, a rash step on his part, of which the effects were demonstrated by the first performance of the opera of *Mefistofele* at La Scala, in 1858. It must be owned that the public was not ready to understand the new language he intended to use, nor did the composer and poet know precisely what it was that he wanted to express. The original *Mefistofele*, though admirable

poetically and philosophically, was an interminable work with deficient and feeble orchestration and no dramatic interest. Boïto, in poetry as well as in music, belonged to the advanced school, the so-called *dell'avvenire*, and in Milan, as everywhere else in Italy and other countries, the poet's *dell'avvenire* was not looked at very kindly, chiefly, perhaps, because the Milanese were justly very proud of their great citizen Allesandro Manzoni, author of *I Promessi Sposi*, still at that time living in the city. The *Mefistofele* in its present form bears only a distant relationship to the original. It is an adaptation for the stage of more practical use, though of far less artistic merit.

From the spring of 1868 to October, 1875, when the revised *Mefistofele* was for the first time performed at Bologna, thus beginning its popular career in Italy and abroad, Boïto worked hard and in earnest; yet of the two grand operas which took up his time at that period hardly anything has been heard. These operas are *Ero e Leandro* and *Nerone*. When finished, *Ero e Leandro* did not satisfy its author, and he finally gave the libretto to Bottesini, who set it not unsuccessfully to music. His two other operas, *Nerone* and *Orestia*, have not been produced. Of Boïto's music for *Ero e Leandro* nothing remains except four themes. Two he made use of in his *Mefistofele*, one he had printed as a baracole, and the other he adapted to an ode he wrote for the opening of the National Exhibition at Turin in the spring of 1882.

Boïto is the author of the librettos of Faccio's *Amleto*, Ponchielli's *La Gioconda*, Palumbo's *Allesandro Farnese*, Dominiceto's *Tram*, and Verdi's *Otello*



and *Falstaff*. He has received the titles of *Cavaliere*, *Ufficiale* and *Commendatore* from the Italian government, as well as the cross of the French Legion d'Honneur. In 1892 he was appointed Inspector-General of Technical Instruction in the Conservatories and Lyceums of Italy. He has translated some of the works of Wagner, Schumann and Rubinstein, and in 1901 published a tragedy, *Nerone*, probably elaborated from the libretto of his opera. In 1893 a degree was conferred on him by Cambridge University. Of late he has made his permanent residence in Milan.

### **Mefistofele.**

Opera in four acts, a prologue and an epilogue, by Boïto. Libretto by the composer.

Characters: Faust, under the name of Henry; Margaret; Martha; Mefistofele.

Place, Frankfort-on-Main. Time, Middle Ages. First produced at Milan in 1868.

The scene of the Prologue is laid in Space, where Mefistofele makes a wager with the Deity that he will win in the endeavor to make Faust commit a deadly sin.

The first act takes place in the city of Frankfort-on-Main, where Faust and his pupil, Wagner, appear among the crowd, followed by a Gray Friar, who is Mefistofele disguised. The Friar follows Faust to his laboratory, and conceals himself in an alcove. The sight of Faust reading the Bible is too much for the devil, who appears before the doctor with a shriek. Casting off his disguise he is seen dressed as a knight. Under certain conditions Faust promises to serve him, and,

an agreement being made, they both disappear through the air on the cloak of the demon.

In the second act Faust (under the name of Henry), Margaret, Mefistofele and Martha are seen in a rustic garden, chatting and making love. Suddenly the scene changes to the heights of the Brocken, where, amid the celebration of the witches' Sabbath, a vision of Margaret, fettered in chains, is disclosed to Faust.

In the third act Margaret is in prison, lying upon a heap of straw. She has been incarcerated for killing her mother and poisoning her babe. Mefistofele and Faust enter, and the latter tries in vain to prevail upon Margaret to escape with him. Mefistofele recalls her to a sense of her shame, and she shrinks away from Faust and dies. Soon after the voices of angels are heard announcing in Heaven that her soul has been saved.

In the fourth act Faust is taken by the demon to the banks of the Peneus, in the Vale of Tempe, during the Saturnalia. Faust makes love to the beautiful Helen of Troy, and they wander together in ecstasy among the enchantments of the Vale.

In the Epilogue the aged Faust is discovered mourning in his laboratory over the sins of his past life, and praying for a happier life to come. Fearing to lose him, the demon once more urges him to fly, but Faust resists. Despairing of control over the doctor, Mefistofele summons a band of sirens, and, though sorely tempted, Faust again resists the demon by praying for help, his Bible grasped in his hand. His prayer for redemption is answered, and a celestial choir announces his salvation as he expires.



## Gomez.

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Antonio Carlos Gomez, a Portuguese by parentage and a Brazilian by birth, was born at Compinos, July 11, 1839. He was sent to Europe by the Emperor, and received his musical education at the Conservatorio of Milan. His first effort as a composer was made at the Teatro Fossati, in 1867, in a little piece called *Se sa minga*, which had a remarkable success. His next opera, *Il Guarany*, was produced at Milan in 1870, and was soon afterwards brought out at Genoa, Florence and Rome. It was presented in New York in 1884. *Il Guarany* was followed by *Fosca* at the Scala, which was unsuccessful; and then came *Salvator Rosa*, *Maria Tudor* and *La Schiava*, which were all well received. *Condor*, however, proved less successful.

Gomez composed an ode entitled "Il Saluto del Brasile," which was performed in the Exhibition Building at Philadelphia in 1876. He died on September 17, 1896, at Parà, Brazil.

### *Il Guarany.*

Opera by Gomez. Libretto by Scalvini.

Characters: Don Antonio de Maris; Pery, Chief of the Guarany's; Gonzales, a Spanish Adventurer; Emilia, daughter of Don Antonio.

Place, Brazil. Time, Seventeenth Century. First produced in Milan in 1870.

The plot of this opera is founded on incidents in the career of one of the first Portuguese settlers of Brazil, Don Antonio de Maris. The barbarous tribes in the vicinity of Don Antonio's castle are a constant source of anxiety to him, especially the Aimores, who, for some supposed injury, are the implacable foes of the Europeans.

In a certain Pery, chief of the tribe of Guarany, Antonio has, however, a staunch friend. On one occasion he had rescued Donna Emilia, the daughter of Don Antonio, from the hands of the Aimores. An ardent attachment is the consequence of this deed. A Spanish adventurer, Gonzales, however, appears as Pery's rival. A plot to carry off Emilia is overheard by Pery, and would have been successful but for his interference, for, when in the act of accomplishing his purpose, an arrow from Pery's bow wounds the hand of Gonzales.

Just at this moment the castle is surrounded by the Aimores, the Portuguese are defeated, and Pery and Emilia are carried off. Pery is about to be put to death when the captives are rescued by the Portuguese. With unrelenting persistency Gonzales and his band renew their attempts to carry off Emilia, but are overawed by Don Antonio.

The Aimores again attack the castle. Pery implores Don Antonio to allow him to conduct Emilia to a place of safety. At first he refuses, not liking to entrust his daughter to an infidel. Pery, however, embraces Christianity on the spot, and is allowed to carry away his beloved Emilia. The enemy now enters the castle; the old Antonio, daunted, throws a brand into the gunpowder stored in the vaults, and the edifice falls, engulfing all

in one common destruction. Upon its disappearance Pery is seen on an eminence with Emilia, standing with upraised hands, mournfully gazing at the scene of disaster below.



## Catalani.

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Alfredo Catalani was born at Lucca, Italy, on June 19, 1854. He was the pupil of his father, who was a church organist, and of the Paris Conservatoire.

Catalani was a precocious musician, and wrote a mass at the age of fourteen. He composed the operas *Elda* (1883); *Dejanice*, *Ero e Leandre* and *Edmea* (1886); *Loreley* (1890), and *La Wally* (1892). He died on August 7, 1893, at Milan.

### *La Wally.*

Opera by Catalani. Libretto by Luigi Illica.

Characters: Otromminger, an Alpine hunter; Hagenbach and Gellner, famous marksmen; La Wally, daughter of Otromminger; Alfra, hostess of the tavern; mountaineers, hunters, herdsmen, etc.

Place, Alps of Switzerland. Time, Nineteenth Century. First produced at Turin in 1892.

Wally, with her father, Otromminger, a retired Alpine hunter, live together in a mountain hut in the Tyrol. Otromminger is seventy years old, and the people for miles around come to his home to congratulate him on his birthday. Hagenbach and Gellner are great marksmen. Gellner and Wally are about to be betrothed, but in her heart Wally loves Hagenbach. Gellner has



found this out, and plans for some means of making Hagenbach appear ridiculous in the girl's eyes. Hagenbach, at the birthday party, by the connivance of Gellner, drinks too much, and noisily boasts to the party of his skill and strength. This angers Otromminger, and the two quarrel. Gellner tells the old man that his daughter is in love with Hagenbach, and the father in a furious rage orders her to plight her troth with Gellner and forget Hagenbach. Wally refuses to marry Gellner, and her father drives her from the house.

When the old man dies it is found, to the surprise of all, that he has not disinherited Wally, and with the money he leaves her she becomes a centre of attraction in the village. Hagenbach is paying attentions to Alfra, the hostess of the local tavern, and Wally, who is jealous of her, publicly insults Alfra. Alfra induces Hagenbach to take up her quarrel for her, and Hagenbach whispers it about that Wally will kiss him in the centre of the dance hall at the end of a certain dance. This proves to be a dance according to the rules of which a kiss is demanded by the man when the dance is over, and Wally kisses the marksman. At the resounding laughter that follows this act Wally knows she has been made the object of ridicule, and in her shame goes to her father's hut.

Brooding over her humiliation, she instigates Gellner to murder Hagenbach, and points out to him a narrow place on the mountains that Hagenbach must pass that evening, and where a slip would mean death. Gellner is only too anxious to win her love, and he follows her instructions and hurls Hagenbach, who walks along the dangerous place, over the cliff. Wally from her hut

sees the tragedy, but instead of joy it is terror and anguish that she experiences. She rushes to the side of the dangerous precipice and finds Hagenbach, bruised and wounded and clinging to the rocks. She rescues him at the risk of her life, and assists him to reach the hut. Hagenbach and Wally find that it is love and not hatred they feel for each other, and their trials and perplexities are terminated with their marriage.



*CAVALLERIA RUSTICANA*

*Photogravure reproduction of the original painting*

..

TURIDDU. *One kiss, dear mother, and yet another !  
Farewell now ! If I return not, be a  
mother to my Santa.*

CAVALLERIA RUSTICANA.—SCENE XI.







## Mascagni.

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Pietro Mascagni was born at Leghorn, on December 7, 1863. His father was a baker, and intended him to study law, but, with the assistance of an uncle who sympathized with his desire to study music, young Mascagni took a course at the Instituto Luigi Cerubini, and in his uncle's house wrote his earliest compositions. In 1881 his musical setting of Schiller's *Ode to Joy* was performed at the Teatro degli Avvalorati, and attracted the interest of a musical amateur, Count Florestan de Larderel, who sent the young composer to the Milan Conservatorio. Although under the instruction of such professors as Ponchielli and Saladino, the routine of the conservatory appears to have been irksome to Mascagni, as he left before completing his studies and became conductor to several small opera companies. He finally married and settled at Cerignola, where he taught music, and was leader of a musical society, and director of the Municipal School of Music. It was at this time that his successful and celebrated opera, *Cavalleria Rusticana*, was written for a public competition, in which it obtained the prize. *Cavalleria* was produced at the Costanza Theatre at Rome in 1890. Its composer was awarded the order of the Crown of Italy by the King, and other recognition of his apparent genius was rendered Mascagni by the enthusiastic

Italians, who believed him to be a composer of the first rank.

In 1895 Mascagni was made director of the Conservatorio at Pesaro, but resigned this position to travel with an orchestra through Europe and America. This business venture was unsuccessful, and, after experiencing serious reverses, he returned to Italy and again took up the work of composition. His later operas are *L'Amico Fritz*, written in 1891; *I Rantzau*, 1892; *Guglielmo Ratcliff*, rewritten in 1895 from one of his earlier works; *Silvano*, 1895; *Zanetto*, 1896; *Iris*, 1898; *Le Maschere*, 1901, and *Amica*, 1905. None of these have repeated the success of *Cavalleria Rusticana*, much to the disappointment of the critics and the public, who have come to believe that all his inventiveness was exhausted by the tragic Sicilian opera.

Among the lesser compositions by Mascagni may be enumerated a cantata for the Leopardi Centenary in 1898, incidental music for the play adapted from Hall Caine's novel, *The Eternal City*, and a hymn in honor of Admiral Dewey, written in 1899. At the present writing he is reported to have nearly finished the score of a new opera entitled *Isabeau*.

### **Cavalleria Rusticana.**

Opera in one act by Mascagni. Libretto founded on Vergas' drama of the same name by Targioni-Tozzetti and Menasci.

Characters: Santuzza, a young peasant; Turiddu, a young farmer; Lucia, his mother; Alfio, a carter; Lola, his wife; peasants and soldiers.

Place, a Sicilian village. Time, Nineteenth Century. First produced at Rome in 1890.

Turridu, a young peasant, has loved and wooed Lola before entering military service. On his return he finds the flighty damsel married to the wealthy carrier, Alfio, who glories in his pretty wife and treats her very well. Turridu tries to console himself with another young peasant girl, Santuzza, who loves him ardently, and to whom he had promised marriage.

The opera begins at this point. Lola, the coquette, cannot bear to know that her former sweetheart loves another woman. She flirts with him, and before the curtain has been raised, after the overture, Turridu's love-song for Lola is heard. She grants him a rendezvous in her own house. This excites Santuzza's wildest jealousy. She complains to Turridu's mother, who vainly tries to sooth her. Then she has a last interview with Turridu, who is just entering the church. At first she reproaches him with his treachery, then implores him not to forsake her and leave her dishonored.

But Turridu remains deaf to all entreaty, and flings her from him. At last, half mad through her lover's stubbornness, Santuzza betrays him and Lola to Alfio, warning the latter that his wife has proved false. After church Alfio and Turridu meet in mother Lucia's tavern. Alfio refusing to drink of Turridu's wine the latter divines that the husband knows all. The men and women present leave, while the two adversaries, after Sicilian custom, embrace each other, Alfio biting Turridu in the ear, which indicates mortal challenge. Turridu, deeply repenting his folly, as well as his falsehood towards poor Santuzza, recommends her to his mother.

He hurries into the garden, where Alfio expects him. A few minutes later his death is announced by the peasants, and Santuzza falls back in a dead swoon; with which the curtain closes over the tragedy.

### **L'Amico Fritz.**

Opera in three acts by Mascagni. Libretto by P. Suardon from the novel of the same name by Erckmann-Chatrian.

Characters: Fritz Kobus, a rich bachelor; Frederico and Hanenzo, friends of Fritz; Rabbi David; Susel, the head farmer's daughter; Seppel, a gypsy; Caterina, a housekeeper. Chorus behind the scenes.

Place, Germany. Time, Nineteenth Century. First produced at Rome in 1891.

Fritz Kobus, a well-to-do landowner, receives the felicitations of his friends on his fortieth birthday. At the same time his old friend, Rabbi David, as consummate a match-maker as Fritz is an inveterate bachelor, receives from the latter a loan of twelve hundred francs, which is to enable a poor girl to marry her lover. Fritz gives it very graciously, congratulating himself that he is free from hymen's bonds.

He treats his friends to a hearty dinner, in which Susel, his tenant's daughter, who comes to present her landlord with a bunch of violets, joins. Fritz makes her sit beside him, and for the first time remarks the growing loveliness of the young maiden. While they are feasting, Seppel, a gypsy, plays a serenade in honor of the birthday, which makes a deep impression on fair Susel. When the latter has departed, the joviality of

the company increases. Hanenzo and Frederico, his two friends, laughingly prophesy to the indignant Fritz that he will soon be married, and David even makes a bet, which, should he prove right, will make him owner of one of his friend's vineyards. At the end of the first act a procession of orphans hail the landlord as their benefactor.

In the second act we find our friend Fritz as a guest in the house of his tenant. Susel is busily engaged in selecting flowers and cherries for her landlord, who, coming down into the garden, is presented by her with flowers. She mounts a ladder, and, plucking cherries, throws them to Fritz, who is uncertain which are the sweeter, the maiden's red lips or the ripe cherries which she offers him. In the midst of their enjoyment the sound of bells and cracking of whips are heard. Fritz's friends enter. He soon takes them off for a walk, only old David stays behind with Susel, pleading fatigue. Taking advantage of her offering him a drink of fresh water, he makes her tell him the old story of Isaac and Rebecca, and is quite satisfied to guess at the state of her feelings by the manner in which she relates the simple story. On Fritz's return he archly communicates to him that he has found a suitable husband for Susel, and that he has her father's consent. The disgust and fright which Fritz experiences at this news reveals to him something of his own feelings for the charming maiden. He decides to return home at once, and does not even take farewell of Susel, who weeps in bitter disappointment.

In the third act Fritz, at home again, can find no peace anywhere. When David tells him that Susel's

marriage is a decided fact he breaks out, and in his passion forbids the marriage outright. At this moment Susel appears, bringing her landlord a basket of fruit. She looks pale and sad, and when Fritz sarcastically asks her whether she comes to invite him to her wedding, she bursts into tears. The real state of her heart is thus revealed to him, and with passionate avowal of his own love *l'amico Fritz* takes her to his heart. So David wins his wager, which, however, he settles on Susel as a dowry, promising at the same time to procure wives before long for the two friends standing by.

### Iris.

Opera in three acts by Mascagni. Libretto by Luigi Illica.

Characters: Cieco, a blind man; Iris, his daughter; Osaka, a rich youth; Kyoto, keeper of the Yoshiwara; a geisha; a peddler; a ragpicker.

Place, Japan. First produced at Rome in 1898.

Osaka, a young and dissolute nobleman, has tired of the sameness of the city's pleasure, and, having seen the beautiful Iris, a young and innocent country girl, who lives with her old, blind father, far from the noise and strife of the great city, he conceives a violent passion for her. This fact he discloses to his satellite and confidential friend, Kyoto, a worldly gentleman, whose principal occupation is to tender to the pleasures of the "Jeunesse Dorée" of his town. Kyoto is the keeper of a public house, the most magnificent Yoshiwara in the city, and an adept at his line of business. He



promises Osaka that his desires shall be gratified, and that Iris shall be his before the day is over. Kyoto's plan is short and simple. He and Osaka, together with a select company of assistants, are to disguise themselves as a troupe of wandering marionette players, and Iris is to be kidnapped during a performance in the vicinity of her country home.

With these villainous intentions Kyoto takes up the line of march just in time to arrive in front of Iris' little cottage as a crowd of village girls are gathering up the linen they have been washing in the river near by. Of course they at once beg for a performance, and the impromptu stage is set up immediately. The mimic drama begins, to the intense admiration of the spectators, and especially of Iris, who watches it with rapt interest from the little garden where she is keeping her blind parent company. In her childish enthusiasm she gradually draws away from the old man's side and mixes with the crowd.

The sharp-eyed Kyoto has been watching his chance, and at a given signal the poor girl is seized and carried off unnoticed. The performance ends, the girls gather up their linen, and the whole party goes off. Iris' father is left alone. He calls for his daughter in vain, and grows frightened at the ensuing silence. Then a band of traveling salesmen come along the road, and he begs them to help him in his search. They look for Iris in vain, and are tiring in the search when one of them comes across a purse of money and a scroll of paper saying that Iris has voluntarily left her home and gone to the Yoshiwara. The curtain falls on the groans and imprecations of the distracted old father as he



begs the peddlers to guide him to the hiding-place of his ungrateful and wretched daughter.

Meanwhile Iris has been taken to the Yoshiwara, and there she wakes from an artificial sleep to find herself clad in the most costly raiment, and surrounded by a magnificence far surpassing her wildest dreams. In the confusion of her mind she remembers the play of the marionettes, the play of the poor maiden, Dhia, who, persecuted by a wicked father and a cruel world, had begged heaven to deliver her from her sufferings, and of the beautiful Jor, the sun god, who had asked her to come to him and live in love and happiness forever. She thinks she has become a second Dhia. Then Osaka enters at the end of the room, handsome and gorgeous. Iris recognizes the voice as that of the personator of Jor, and thinks it is really Jor who has come to her.

Osaka soon dispels these illusions, and betrays his real purpose. The only response, however, to his passionate love-making is the poor child's entreaty to be allowed to return to her father's home. Foiled and irritated, Osaka leaves her in disgust, and tells Kyoto that he has no further use for such an unresponsive child. Kyoto sees what a prize he has, and decides to use her to the best of his advantage. He dresses her in still finer raiment, places her, surrounded by the other beauties of his house, where the pleasure-seeking crowd passing through the street can see her. It is night. A loud shout of admiration arises at the sight of the beautiful face and lovely figure of Iris, and she hides her burning face in her hands. Osaka is among the crowd, and is suddenly struck with a fearful yearning for the innocent girl. His selfish passion leaves him, and, pushed

by a resistless impulse, he throws himself at Iris' feet. But it is too late, the girl shudders and turns away from him.

The blind father arrives, and Iris runs toward him, but the old man, mad with sorrow and rage, strikes her in the face and covers her with mud. Iris stands for a moment as if turned to stone, and before anyone can interfere rushes to the raised balcony at the back of the great room. The window is open and looks down into a dark ravine. There is a sharp cry, and the deed is done—Iris is no more.

The last act has little to do with the main action of the tragedy. Iris lies dying at the bottom of the abyss. Her wandering mind is tortured by a thousand fearful images and thoughts. The darkness weighs dreadfully upon her, and she imagines she hears the voices of the three egoists, Okasa, Kyoto, and her own old father, whose selfish motives have torn her from her happy home. The glorious sun is slowly rising, and the agonizing thoughts which prey upon her melt away with the darkness and the mists. The dark chasm slowly disappears, and in its place Iris sees a wonderful country of flowers and beauty. All sense of pain passes away, and she falls dead among the flowers.



## Leoncavallo.

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Ruggiero Leoncavallo was born in Naples in 1858. His parents were the Cavaliere Vincenzo Leoncavallo, President of the High Court of Justice, and Virginie, daughter of the celebrated Neapolitan painter, d'Aurion, many of whose canvases are in the Royal Palace at Naples. Leoncavallo first studied at the Naples Conservatorio, receiving his diploma when still very young. His professors of composition were Serrao and de Piamcesi, and his first work on leaving the Conservatorio was a cantata. Leoncavallo's first opera, *Chatterton*, was completed before he was twenty-one years old. After leaving the Naples Conservatorio, he went to the University of Bologna to complete his literary studies, and received his diploma as doctor of letters.

Leoncavallo then traveled to Egypt, where he had an uncle in the Foreign Office, and gave concerts as a pianist. At the height of his success in that country he was driven out by war with the English, his Egyptian patron having sided with the leader of the insurgents. After various vicissitudes, he returned to Paris, stopping en route in England, and on his arrival in France was forced through financial straits to begin his career as accompanist in various café chantants.

He later sustained himself by teaching singing, and finally journeyed to Milan with the first part of his am-

bitious trilogy, *Crepusculum*, dealing with the leading historical incidents of the Italian Renaissance. *I Medici*, the initial opera, was accepted by the well-known publisher, Ricordi, but its production was delayed. Leoncavallo hastily set to work on the words and music of *I Pagliacci*, which was written in five months, and produced at Milan in 1892.

His next important work was *Roland of Berlin*, the libretto to which was suggested by the Emperor of Germany. This opera, in spite of its distinguished origin, made no lasting success. Leoncavallo's other operas include *Chatterton*, *La Bohème*, *La Tosca*, *Trilby*, based on the novel of Du Maurier, *Zaza*, a popular operatic version of the well-known play by Berton and Simon, and *Le Songe d'une Nuit d'Été*. His symphonic poem, *Seraphita-Seraphitus*, founded upon Balzac's novel of the same name, was presented in 1894, and he has also composed various songs and the ballet *La Vita d'una Marionetta*.

### **I Pagliacci.**

Opera in two acts and a prologue by Leoncavallo. Libretto by the composer.

Characters: Canio, chief of a village comedy troupe; Nedda, his wife; Tonio; Beppo; Silvio, a young peasant; villagers, strolling actors.

Place, Calabria. Time, 1865. First produced at Milan in 1892.

The idea of this opera is said to have been suggested to Leoncavallo by an event which he witnessed at Montalto, in Calabria, during the summer of 1865. In the prologue Tonio the Fool announces to the public the

deep tragic sense which often is hidden behind a farce, and prepares them for the sad end of the lovers in this comedy. The introduction is like a mournful lamentation. The curtain rises, showing the entry of a troupe of wandering actors, so common in southern Italy. They are received with high glee by the peasants, and Canio, the owner of the troupe, invites them all to the evening's play. Canio looks somewhat gloomy, and he very much resents the taunts of the peasants, who court his beautiful wife, Nedda, and make remarks about the Fool's attention to her. Nevertheless Canio accepts his friends' invitation to take a glass of Chianti, and he takes leave of his wife with a kiss, which, however, does not quite restore her peace of mind, Nedda's conscience being somewhat disturbed. But she soon casts aside all evil forebodings and vies with the birds in warbling pretty songs.

Tonio the Fool, seizing the moment to find Nedda alone, approaches her with a declaration of love, but she haughtily turns from him, and, as he only grows more obtrusive and even tries to embrace her, she seizes a whip and slaps him in the face. Provoked to fury he swears to avenge himself. Hardly has he turned away when the peasant, Silvio, appears on the wall. He is Nedda's lover, and having seen Canio sitting in the tavern he entreats her to separate herself from the husband she never loved, and to take flight with him. Nedda hesitates between duty and passion. At last the latter prevails and she sinks into his arms.

Tonio, unfortunately, has spied out the lovers, and returns with Canio. On perceiving the latter's approach, Silvio leaps over the wall, his sweetheart con-

cealing his departure with her own person, so that Canio is unable to recognize his rival. Silvio once more reminds Nedda to be ready that night, and then takes flight. With an inarticulate cry of rage Canio rushes after him, and Nedda falls on her knees to pray for her lover's escape, while Tonio triumphs over her misery. The husband returns defeated. Panting, he demands the lover's name, and Nedda's lips remaining sealed he is about to stab his wife when Beppo, the Harlequin, enters, and wrenching the dagger from his unfortunate master's hand intimates that it is time to prepare for the play. When Nedda retires Canio breaks out into lamentations of his hard lot which compels him to take part in a farce which is for him bitter reality.

In the second act the spectators throng before the small stage, each eager to get the best seat. Nedda appears dressed as Columbine. While she is collecting the money she finds time to warn Silvio of her husband's wrath. The curtain rises, and Nedda is seen alone on the stage, listening to the sentimental songs of Harlequin, her lover in the play. Before she has given him the sign to enter, Tonio, in the play called Taddeo, enters, bringing the food which his mistress has ordered for herself and Harlequin. Just as it really happened in the morning, the poor Fool now makes love to her in play; but when scornfully repulsed he humbly retires, swearing to the goodness and pureness of his lady-love. Harlequin entering through the window, the two begin to dine merrily, but Taddeo re-enters in mocking fright, to announce the arrival of the husband, Bajazzo (Canio). The latter, however, is in terrible earnest, and when he hoarsely exacts the lover's name, the lookers-on,



who hitherto have heartily applauded every scene, begin to feel the awful tragedy hidden behind the comedy.

Nedda remains outwardly calm. Mockingly she names Harlequin as the one who had dined with her. Then Bajazzo begins by reminding her how he found her in the street a poor waif and stray, whom he nursed, petted and loved, and Nedda remaining cold, his wrath rises to fury and he wildly curses her, shrieking, "The name, I will know his name!" But Nedda, though false, is no traitress. "Should it cost my life, I will never betray him!" she cries, at the same time trying to save her life by hurrying from the stage amongst the spectators. But she is too late, for Canio runs after her and stabs her, and Silvio, who rushes forward, also receives his death-stroke from the hands of the deceived husband, who has heard Silvio's name slip from the lips of the dying wife. All stand petrified, none dares touch the avenger of his honor, who stands by his wife's corpse, limp and brokenhearted, and, turning to the audience, exclaims with intense pathos, "Go! go! the farce is ended!"

### **I Medici.**

Opera in four acts by Ruggiero Leoncavallo. Libretto by the composer.

Characters: Lorenzo di Medici; Giuliano di Medici; Gianbattista da Monteseco, a Papal Captain; Francesco Pazzi; Bernado Bandini; Archbishop Salviati; Simonetta Cattanei; Fioretta de' Gori, the mother of Simonetta; citizens, public singers, conspirators and the police.

Place, Florence. Time, end of the Fifteenth Century. First produced at Milan in 1893.

In the first scene a wooded hill near the city, with glimpses of a river in the background, is shown. Lorenzo de' Medici enters, accompanied by his young brother, Giuliano. Lorenzo admits that he has long been conscious of the enmity felt by the Pope towards his family. At this very moment Montesecco and his fellow-conspirators are near at hand, laying new plots against the Medici. At the sound of voices all disperse and join the hunt. When the stage is empty Simonetta enters, followed by her friend, Fioretta. The former is oppressed by sadness, for which she can give no reason. Fioretta leaves Simonetta, who is suddenly confronted by Montesecco. Charmed by her beauty he attempts to seize her, but she evades him. Her repulse increases his admiration. His attention is distracted by the sound of the chase, a deer being pursued by dogs. Giuliano returns, and Simonetta falls in love with him at first sight. As they talk together they are spied upon by Montesecco, who is hidden in the bushes. Giuliano tells Simonetta his first name only, and makes an appointment for the next day. Fioretta unexpectedly joins her friend, and she too falls in love with the young patrician.

In the second act the scene is laid in the square of Saneta Trinita. Night is falling. The Archbishop, Francesco Pazzi, and Montesecco and other conspirators are plotting against the too ambitious Medici. A crowd flows into the square, interrupting the conspirators. Amid the crowd is Lorenzo, accompanied by his musicians. He delights the people with his singing,

and when he is recognized as a member of the house of Medici the cry of that distinguished house is raised as a compliment to its representative. Simonetta and her mother enter, and against her mother's desire the girl sings and dances. At the end of her dance she falls unconscious. Giuliano is distressed, and is watched with half-roused jealousy by Fioretta. Simonetta is carried out, and Giuliano asks Fioretta to keep him informed of Simonetta's condition. Noticing Fioretta's sadness the patrician youth questions her. She finally confesses that she loves him, and kissing the boy Fioretta hurries away.

The third act takes place before the exteriors of the houses of Simonetta and Fioretta. In the distance is seen Montesecco's house and an old bridge over the 'Arno. Fioretta mounts the stairs leading from Simonetta's home to hers. The thought of Simonetta's kisses fills her with remorse, for she knows her friend knows nothing of her intimacy with Giuliano. The conspirators gather, and they see Giuliano cross the bridge and enter the house of Fioretta. Spying upon him they discover that he is on a love errand. Giuliano inquires anxiously for Simonetta, and is told that she speaks of him continually. Meanwhile Simonetta has overheard the plot of the conspirators to kill the two Medici in the morning. Discovered in her eavesdropping by Montesecco, she admits that she knows everything about their plans. When Montesecco inquires what she will do about it, she answers that she intends to warn the Medici. The experienced Montesecco leads her to Fioretta's window, where she sees the girl in the arms of Giuliano. Montesecco has not read her aright, how-

ever. Instead of being resentful she rushes in to tell the secret of the intended assault. She is able only to gasp, "To-morrow—the Medici!" when she falls dead.

The fourth act takes place in the interior of the Church of Santa Reparata. Mass is in progress; the church is crowded. Montesecco and his allies circulate among the worshippers, inciting them against the Medici. Upon her knees Fioretta fervently asks pardon for her transgressions. Lorenzo enters with four gentlemen. Murmurs against him are heard, and it is evident that the conspirators have succeeded in arousing prejudice. Finally Giuliano appears, and the conspirators decide that the time is ripe for action. Creeping upon Giuliano they stab him. Lorenzo and his friends defend themselves. Cries of "Death to the tyrants!" are heard amid the general confusion. Gaining a point of vantage near the sanctuary, Lorenzo de' Medici tries to tell the maddened people that they are wrong. He finally succeeds in attracting and holding their attention, and they begin to distrust the conspirators. Fioretta leans over the dying Giuliano sobbing. Giuliano confesses to his brother that Fioretta should have been his wife, and then dies. The people now cry that Giuliano's death must be avenged, and the church resounds with the Medici cry of "*Palle! Palle!*"

### Zaza.

Opera in four acts by Ruggiero Leoncavallo. Libretto adapted by the composer, from a play by Simon and Berton.

Characters: Zaza; Anaide, her mother; Floriana, a concert hall singer; Natalie, Zaza's maid; Signora

Dufresne; Milio Dufresne; Cascart, a concert hall singer; Bussy, a journalist; Malardot, the proprietor of the concert café; Lartignon, a monologue artist; Duclou, the stage manager; Michelin, a journalist; Marco, the valet of Signor Dufresne; Courtois; Toto, Signor Dufresne's little daughter; singers, dancers, supernumeraries, clowns, firemen, property men, machinists, scene-shifters and others.

Place, Paris. Time, the present. First produced at Milan in 1900.

The rising curtain discloses a stage set in two sections. At one side is the dressing-room of Zaza, a concert hall singer; on the other is the end of a stage setting, beyond which may be seen part of the audience seated at round tables, on which are glasses. Floriana, Zaza's rival, sings an aria, and is loudly applauded. Two clowns do a "turn." Malardot, the proprietor, urges Lartignon, the monologue artist, to give them something lively, and scolds the waiters. Cascart, a singer, who regards Zaza as his special property, comes to her dressing-room to tell her of a new engagement at Marseilles, and proposes to take her along with him when he goes. Anaide, Zaza's drunken mother, who is always begging for money for drink, comes on the usual errand. Zaza has a chat with her discoverer, Bussy, the journalist. Taunted by Bussy she declares that she will have Dufresne at her feet. Bussy tells her that she flatters herself unduly. Zaza and Floriana, of whom all the other women are jealous, have a passage-at-arms, Dufresne looking on from the background. Zaza afterwards entices Dufresne into her dressing-room and exerts all her charms upon him. At first he

is on his guard and is very cold, but she gradually conquers, and he finally throws himself into the affair.

The second act transpires in the reception room of Zaza's house. Dufresne is there as usual. He tells her that he must presently leave her to go to America for several months. She is overcome with childish grief, and displays the depth of her thoughtless and passionate love. She pleads so irresistibly that he finally consents to postpone his journey, but tells that he must go at once to Paris on business. He leaves her, and Zaza watches his retreating form from her window, weeping when he turns for a farewell smile. Her mother enters, but Zaza is not in the mood for gossip and will not listen. Cascart then arrives. He mentions the *Marseilles* engagement, but Zaza is not interested. Then he attempts to reason with her concerning her present love affair, warning her that it will eventually make her unhappy. He refers to their own past attachment, but she intimates that Dufresne's love is higher than that of any of her old lovers. At last he suggests that possibly Dufresne has other relations, and tells of seeing him in Paris with another woman. Zaza's jealousy is aroused, but she announces her intention of following Dufresne to the city.

In the third act the scene is that of a beautiful apartment in the home of Dufresne at Paris. Dufresne enters, arranges some papers on his desk, and then leaves the room with his wife. At this moment Zaza comes in accompanied by her maid. Dufresne's valet believes that she is a caller who is expected by his mistress, and leaves her. Zaza finds a letter addressed to Signora Dufresne, and realizes that her lover is a mar-



ried man. A little girl enters, in search of a piece of music, and being spoken to by Zaza tells her of her father and mother. Signora Dufresne herself finally arrives, and gazes with astonishment at the visitor. Merely saying that she has made a mistake in the house, Zaza goes away.

The scene of the fourth act returns to Zaza's house in the suburbs. Malardot reproaches her with the indifference she has lately shown in regard to her professional engagements. With the lack of interest induced by despair she consents to sing. The faithful Cascart, who has learned of the visit to Paris, pleads with Zaza to give up Dufresne. She laughs at the suggestion, and is sternly reminded by Cascart that it is a matter of duty. Zaza's friends leave, and Dufresne is announced. He greets the singer in the old affectionate way. She then informs him that she has discovered that he is married, but declares that she forgives him for his deception. She speaks touchingly of their love, and of her belief that they were destined for each other. He responds warmly enough, but a remark he lets fall arouses her suspicion that he is very much devoted to his wife.

Zaza thereupon declares that she has told Signora Dufresne of their intimacy. In a rage he throws her on the floor, cursing her for making him forget a pure woman's love for hers. Zaza, crying that she is cured of her love, sends him away, after assuring him that Signora Dufresne really knows nothing. When Dufresne has gone Zaza runs to the window to recall him, but he will not turn, and she falls on her knees, weeping bitterly.



**Roland of Berlin.**

Opera in four acts by Leoncavallo. Libretto adapted from the work of Alexis by the composer.

Characters: Prince Friedrich; Burgomaster Rathenow; Elsbeth, his daughter; Gertrud, his sister; Henning Moller; Wintz, Schum, Ryke, Bergholz, councillors; Eva, Melchior, Schum's children; Blankenfelde, Burgomaster of Cologne; Peddler Makensprung; Baruch, a Jew; Conrad von Knipprode; Barber Felbirt; the Clown; Servant of Rathenow; the Town Crier; Cavaliers; Councillors; a Captain; Citizens; Salome, a Jewish girl; the hangman; servants, doorkeepers, masqueraders, soldiers.

Place, Berlin. Time, 1442. First produced at Berlin in 1904.

The first scene is the square near Long Bridge, an old landmark. The crowds in the inns and on the streets are incensed because the councillors will not protect them against robbery, as was shown in the case of the poor peddler, Makensprung. Henning comes forth as their champion to find and prosecute the robbers. The people have a festival in mockery of the councillors. That body owes Henning 20,000 groschen, but, in spite of this fact, he saves the Burgomaster's life.

His bravery is witnessed and commended by the disguised prince from Spandau, whom Henning assists to escape from the crowd unnoticed. Henning's private motive for protecting Rathenow sprang from his love for the Burgomaster's daughter, Elsbeth, who has just given him hope. Rathenow is willing to pay Henning the money, but the Council will not agree to do so. So

Rathenow offers the Jew, Baruch, the family jewels as security for the sum. He also promises Schum to give his daughter to the latter's son, but the lovers will hear nothing of it. Still Elsbeth will not agree to marry Henning, because of his plebeian origin. Her father even goes so far as to declare that she shall not marry him till the statue of Roland steps off its pedestal in front of the church.

At a masquerade festival Elsbeth's jewels are stolen, but are found and returned by Henning. She is insultingly called by drunken Schum the mistress of Henning. Then the Prince with his troops demands entrance into the city, and while Rathenow hesitates, Henning, who had gone to his friend, the Prince, in his despair, breaks down the gate. The Prince orders the destruction of the Roland statue and the reinstatement of the Burgomaster. He is also about to reward Henning, when the hero is found dead.



## Puccini.

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Giacomo Puccini, son of Michele Puccini, was born at Lucca in 1858. He began his professional studies, for which, through his musical ancestry, he was fitted from birth, in his native town, and later entered the class of Ponchielli at the Conservatorio of Milan. The *Sinfonia-Capriccio*, his first work of importance, was so well received that his master suggested that he should set to music the libretto of *Le Villi*, written by Fontana. This was performed in 1884 at the Teatro Dal Verme, in Milan, with success, and after expansion into two acts and considerable revision, it was produced the year following at La Scala. *Edgar*, a romantic opera, founded on de Musset's drama, *La Coupe et les Levres*, followed in 1889, but was not of sufficient interest to hold the stage long. His next opera, *Manon Lescaut*, was produced at Turin in 1893, and its success firmly established Puccini's reputation as a leading Italian composer of the modern school.

*La Bohème*, based on Henri Murger's novel, *Vie de Bohème*, was given first at Turin in 1896, and in 1897 Puccini himself assisted at its production by the Carl Rosa Opera Company, at Manchester, England. It was first presented in New York in 1898. This charming opera possesses the unique atmosphere of Bohemian life in the Quartier Latin of Paris, and the score is

distinguished for its workmanship and brilliancy. *La Bohème* was followed, in 1900, at Rome, by the intensely dramatic *La Tosca*, founded upon Sardou's play of the same name. The orchestration of this opera is fuller than that of *La Bohème*, and is known for the greater use of themes representing each character of the story. Puccini's latest opera, *Madama Butterfly*, produced in 1904 at La Scala, has had a series of triumphal productions since then in Buenos Aires, Egypt, Italy, Hungary, France, England and the United States.

At present Puccini is said to be at work upon an opera founded upon Belasco's *Girl of the Golden West*, a typical American subject. He is considered worthy to be the successor of Verdi. He combines the old and new schools of Italian opera, uniting the national characteristics to modern force and coloring, and is a master of the popular lyric style of composition.

Puccini is married to Elvira Bonturi, of Lucca, and, before the domestic complications of recent occurrence, divided his time between Torre del Lago, his country home near Pescia, and his city home in Milan, where he is professor of composition at the Conservatorio.

### **Le Dilli.**

Opera by Puccini. ♪ Libretto by Fontana.

Characters: Roberto, a young peasant; Guglielmo, the aged father of Anna; Anna, the sweetheart of Roberto; Revenge, a spirit; witch-dancers and peasants.

Place, the Black Forest, Germany. Time, the Seventeenth Century. — First produced at Milan in 1884.

Roberto, a young peasant living in the Black Forest of Germany, is engaged to marry Anna, but as they are both very poor it is impossible for the marriage to take place. A rich relative of Roberto, a resident of Mainz, dies and leaves his property to the youth. Roberto is impatient to go for the money, but Anna is unwilling to have him leave her, as she fears he will become enamored with the life of the city, and that he will not return to her. With many protestations of loyalty Roberto leaves her. At Mainz, however, the youth finds himself surrounded with flatterers and admirers, and soon forgets his country friends. Anna, having no news of him, and guessing at his mode of life, dies of a broken heart.

When the money is spent Roberto finds his false friends deserting him. Among the first to go is the woman for whom he has sacrificed Anna. He returns, penniless, to his old home, and great is his misery on learning that Anna is dead. The aged father is mourning the death of his daughter when Roberto appears. Guglielmo curses Roberto, and calls upon the Villi, or the witch-dancers, to avenge the death of his daughter. There is a myth of the forest that whoever dies of a broken heart will be avenged by the Villi. Roberto, sick and tired of life, goes at night for a final look at his old sweetheart's home. On the way he sees weird lights and hears the sound of strange voices. When Roberto tries to pray the sound of the witches' voices is heard above his own. When the ghost of Anna appears he begs her to save him from the Villi, but the ghost answers that it is not the spirit of Anna, but in reality that of Revenge.

The spirit's voice recounts to him his many oaths of loyalty and his numberless protestations of love, and, as he begs for forgiveness, the Villi surround him and bear him off towards the forest. Their voices drown his own, and when he calls upon the spirit of his earthly love to save him, he is answered by a laugh. He breaks loose from the Villi, makes his way to the cottage of Guglielmo, and dies on the doorstep. As his spirit flies from its earthly tenement the wild screams of the witch-dancers fill the air. The death of Anna is avenged.

### **Manon Lescaut.**

Opera by Puccini. Libretto by the composer.

Characters: Manon Lescaut, a young girl; Sergeant Lescaut, brother of Manon; Geronte de Ravoir, the Treasurer-General; Chevalier des Grieux, studying for the priesthood; Edmund, his friend; the Captain of the boat; police, etc.

Place, France. Time, the Eighteenth Century. First produced at Turin in 1892.

The Chevalier des Grieux, a young theological student, as he loiters about the Gateside Inn at Amiens, sees a coach arrive, from which descends a lovely young girl. It is Manon Lescaut, who is about to enter a convent. In the coach with her are her brother, a sergeant in the army, and an elderly man, who is Geronte de Ravoir, the Treasurer-General of France. De Ravoir is greatly attracted by the young girl, but she repulses him with scorn, and smiles at the young



student. Edmund, a friend of Des Grieux, overhears a plot by which the brother of Manon consents to deliver her to De Ravoir for a certain price. He tells Des Grieux and Manon, and the two escape in an old coach.

Upon the discovery of the girl's departure the Treasurer-General is furious, and the brother, who had hoped to further his own ambitions, induces De Ravoir to follow the young lovers. They overtake the eloping couple in Paris. Manon's brother has little difficulty in persuading her to leave Des Grieux, as the student is very poor, and his small store of money has been spent. Her brother takes her to a house owned by De Ravoir, and they live there in great luxury. But Manon is not happy, she really loves the young student, who discovers where she is, and demands an interview with her. Manon soothes the rage of Des Grieux by telling him that she loves him alone. The Treasurer-General, who has been an eye-witness of the lover's meeting, sends for the police, and has Des Grieux arrested. At De Ravoir's order Manon is also arrested as a thief, and is condemned by the Tribunal to be sent to the French colonies in America. In reality De Ravoir does not wish to have the girl deported, and with her brother he goes down to the ship to rescue her. But they meet an obstacle in Des Grieux, who has been set free, and who begs the Captain of the vessel to take him with Manon.

The Captain consents, and the two sail together for America. There they experience little comfort, however. Manon finds the life too hard for her, and gradually droops. The unhappy lover can find neither food

nor shelter for the delicate girl, and she dies in his arms with protestations of love for the youth who gave up all for her sake.

### **La Bohème.**

Opera in four acts by Puccini. Libretto founded by Giacosa and Ilica on Henri Murger's *Vie de Bohème*.

Characters: Rudolph; Marcel; Schaunard; Mimi Pinson; Musette; Parpignol; Alcindor; Sergeant of the Toll-watch; Colline; students, girls of the Quartier Latin, waiters, the patrol, market-women, officials, scavengers, etc.

Place, Paris. Time, Nineteenth Century. First produced at Turin in 1896.

The first act opens in a garret in Paris, in 1830, the home of Rudolph, the painter, and Marcel, the poet, from whose Bohemian mode of life the opera derives its name. They are at work, but there is no fire in the grate and the cold is so intense that Marcel is about to break up a chair for firewood. Rudolph prevents him and kindles the fire with his manuscript instead, crying: "My drama shall warm us!" The second act of the manuscript follows the first, by the blaze of which the artists joyfully warm their half-frozen hands. The paper is quickly burned to ashes, but before they have time to lament this fact the door is opened by two boys bringing food, fuel, wine, and even money. Schaunard, a musician, to whom neither Marcel nor Rudolph pay the least attention, brings up the rear.

It seems that an Englishman engaged Schaunard to sing to his parrot until it died, but after three days

Schaunard has become so heartily sick of his task that he has poisoned the bird and run away. He suggests that they all go out for supper, it being Christmas Eve. They decide to drink some of the wine first, but they are interrupted by the landlord, who demands his quarter's rent. The landlord soon imbibes so much of the wine, that he becomes intoxicated and correspondingly jovial. After joking about his love adventures he finds himself standing outside the door in pitch darkness. The others meanwhile prepare to go out to supper, with the exception of Rudolph, who remains behind to finish a manuscript article.

A pretty young girl, carrying a candle and a key, soon knocks at the door. He begs her to come in and be seated, and she swoons while refusing. He revives her with some wine, and she goes off with her relighted candlestick, but forgets her key, which she has dropped in her swoon, and for which she at once comes back. A draught blows out the light, and Rudolph keeps the key, while pretending to look for it. Suddenly he clasps the girl's hand, and he and she exchange confidences, confessing their love for each other. Rudolph's friends call him from without, and he invites Mimi, who is a flower-maker, to accompany him to the café.

The second act takes place before the well-known Café Momus in the Quartier Latin, where Rudolph and Mimi join Schaunard and Marcel. Rudolph has bought Mimi a pink bonnet and introduces her to his friends, the fourth of whom is Colline, the Philosopher. They eat and drink amid the noise and bustle of the Quartier, when Marcel suddenly sees his old love, Musette, gorgeously arrayed and leaning upon the arm of an old

man. Marcel turns pale, while his friends make fun of the fantastic couple, much to Musette's anger. She at once begins to make overtures to Marcel, who feigns utter indifference. Musette's old admirer orders supper, in the hope of pacifying her, while she addresses Marcel in fond whispers. The others watch the scene with amusement, but Rudolph devotes all his attentions to Mimi. Musette suddenly complains that her shoes hurt her, and sends her aged lover off for another pair. Then she proceeds to make friends with Marcel. When the waiter brings the bill Musette tells him that the old gentleman will settle for everything after his return. The approach of the patrol causes a turmoil, in the midst of which they all escape. Alcindor, the old admirer, only finds two bills awaiting him when he returns with the new shoes. Musette has been carried away shoeless by her old friend, Marcel.

The third scene takes place on the outskirts of Paris, called "*Barrière de l'Enfer*" (Toll-gate of Hell). To the left is a tavern, over which hangs Marcel's picture, "*The Crossing of the Red Sea*," as a signboard. Day is breaking; the customs house officials are still sleeping around the fire, but the scavengers coming from Chantilly soon awake them. The gate is opened to admit milk-women, carters, peasants with baskets, and finally Mimi. She looks wretched, and is at once seized with a terrible fit of coughing. As soon as she can speak, she asks the name of the tavern, where she knows Marcel is working. When he emerges from the inn she implores his help, saying Rudolph is killing her by his insane jealousy. Marcel promises to intervene, and when Rudolph comes out of the tavern Mimi

hides behind the trees. She hears Rudolph say she is doomed to die, and coughs and sobs so violently that her presence is revealed. Rudolph remorsefully takes the poor, weak creature in his arms, and they decide to make up the quarrel.

Their reconciliation is interrupted by Marcel, who is upbraiding Musette. This flighty young woman has had one lover after another, although she really loves Marcel alone.

The fourth and last scene takes us back to the garret, where Marcel and Rudolph are alone, Musette and Mimi having left them. They each kiss mementos of their sweethearts, when Schaunard appears with bread and herring. Gayety is soon restored, and a regular frolic takes place. Musette enters in a state of great agitation to say that Mimi, who is in the last stage of consumption, is there and wants to see Rudolph once more. The latter brings her in on her little bed. As there is nothing in the house with which to revive her, Musette goes off to sell her ear-rings in order to procure medicines, a doctor and a muff, for which Mimi longs. Schaunard also goes out, so that the lovers are left alone. A touching scene follows when Rudolph shows Mimi the pink bonnet he has cherished all the time. Musette and Marcel soon return with medicines and a muff, upon which Mimi, with a sweet smile of satisfaction, sinks into the sleep from which there is no awakening.

### *La Tosca.*

Opera in three acts by Puccini. Libretto adapted from Sardou's drama by Ilica and Giacosa.

Characters: Floria Tosca, a singer; Mario Cavaradossi, a painter; Baron Scarpia, Chief of Police; Cesare Angelotti; Roberts; a Sacristan; Spoletta, police agent; Sciarrone; a Jailer; a Shepherd Boy; singers, acolytes, policemen and citizens.

Place, Rome. Time, Nineteenth Century. First produced at Rome in 1900.

The scene of this tragic opera is laid in Rome. The first act takes place in the church of Sant' Andrea della Valle. Cesare Angelotti, a state-prisoner, has escaped from jail, and is hiding in a private chapel of which his sister, the Lady Attavanti, has secretly sent him the key. When he has disappeared from view the painter Cavaradossi enters the church. He is engaged in painting a picture to represent Mary Magdalen. The canvas stands on a high easel, and the Sacristan, who is prowling about, recognizes with scandalized amazement that the sacred picture resembles a beautiful lady who comes to pray daily in the church. The Sacristan, after having left a basket with food for the painter, retires grumbling at this sacrilege. When he is gone Angelotti comes forward, and the painter, recognizing in the prisoner the Consul of the late Roman Republic, who is at the same time an intimate friend of his own, puts himself at his disposal. Upon hearing the voice of his fiancée, La Tosca, who demands entrance, the painter begs the prisoner, a victim of the vile Scarpia, to retire into the chapel, giving him the refreshments which the Sacristan has left.

At last Cavaradossi opens the church door, and La Tosca, a famous singer, enters, looking suspiciously around her, for she is of a jealous disposition. She



begs her lover to wait for her at the stage door in the evening. He assents, and tries to get rid of her, when her suspicions are reawakened by the sight of the picture, which she sees is a portrait of Lady Attavanti. With difficulty he succeeds in persuading her of his undying love, and at last induces her to depart. He then enters the chapel, and urges Angelotti to fly while the way is clear. The chapel opens into a deserted garden, from whence a footpath leads to the painter's villa, in which there is a well now nearly dry. Into this well the painter advises Angelotti to descend if there is any danger of pursuit, as half-way down there is an opening leading to a secret cave, where his friend will be in perfect safety. Lady Attavanti had left woman's clothes for her brother to wear as a disguise. He takes them up and turns to go, when the report of a cannon tells him that his flight from the fortress is discovered. With sudden resolution Cavaradossi decides to accompany the fugitive in order to help him to escape from his terrible enemy.

In the next scene acolytes, scholars and singers enter the church tumultuously. They have heard that Napoleon has been defeated, and all are shouting and laughing, when Scarpia, the chief of the Police, enters in search of the fugitive. Turning to the Sacristan, he demands to be shown the chapel of the Attavanti, which, to the amazement of the Sacristan, is found open. It is empty, but Scarpia finds a fan, on which he perceives the arms of the Attavanti; then he sees the picture, and hears that La Tosca's lover, Cavaradossi, has painted it. The empty basket is also found.

During the discussion that ensues, La Tosca enters,



much astonished to find Scarpia instead of her lover. The chief of police awakens her jealousy by showing her the fan, which he pretends to have found on the scaffolding. La Tosca, recognizing the arms of the Attavanti, is goaded almost to madness by the wily Scarpia. When she departs three spies are ordered to follow her.

The second act takes place in Scarpia's luxurious apartments in an upper story of the Farnese palace. Scarpia is expecting La Tosca, who is to sing that evening at the Queen's festival. He has decided to take her for his mistress, and to put her lover to death, as well as Angelotti, as soon as he has got hold of both. Spolotta, a police-agent, informs his chief that he followed La Tosca to a solitary villa, which she left again, alone, very soon after she had entered it. Forcing his way into the villa Spoletta had only found the painter, Cavaradossi, whom he had at once arrested and brought to the palace. Cavaradossi, who is now brought in, denies resolutely any knowledge of the escaped prisoner. When La Tosca enters he embraces her, whispering into her ear not to betray anything she had witnessed in his villa.

Meanwhile Scarpia calls for Roberts, the executioner, and Cavaradossi is led into the torture chamber that adjoins Scarpia's apartment. Scarpia vainly questions La Tosca about her visit to the villa. She assures him that she found her lover alone. Then she hears Cavaradossi's groans, which are growing more fearful, the torture under Scarpia's directions being applied with more and more violence. In the intervals the painter entreats La Tosca to be silent, but at last she can bear no more, and gasps, "In the well in the

garden." Scarpia gives a signal to stop the torture, and Cavaradossi is carried in fainting and covered with blood. When he comes to himself he hears Scarpia repeat her words to Spoletta, and thereby finds out that La Tosca has betrayed the unfortunate prisoner. While he turns from her in bitter grief and indignation, Sciarone enters and announces in the greatest consternation that the news of victory has proved false, Napoleon having beaten the Italian army at Marengo. Cavaradossi exults in the defeat of his enemy, but Scarpia turns to him with an evil smile and orders the guards to take him away to his death. La Tosca tries to follow him, but Scarpia detains her. Remaining alone with him she offers him all her treasures, and at last kneels to him, imploring him to save her lover. But the villain shows her the scaffold which is being erected on the square below, swearing that he will only save her lover if she will consent to be his. Shuddering, La Tosca turns from him. Spoletta now enters to announce that Angelotti, being found and taken, has killed himself, and that the painter is ready for death.

Now at last La Tosca yields, Scarpia promising to liberate her lover at the price of her honor. He suggests that Cavaradossi must be supposed to be dead, and that a farce must be acted, in which the prisoner is to pretend to fall dead at the discharge of the rifles, while only blank cartridges will be used for firing. La Tosca begs to be allowed to warn him herself. Scarpia consents and orders Spoletta to accompany her to the prison at four o'clock in the morning, after giving the spy private instructions to have Cavaradossi really shot after all. Spoletta retires, and Scarpia ap-

proaches La Tosca to claim his reward. But she stops him, asking for a safe conduct for herself and her lover. While Scarpia is writing it, La Tosca seizes a knife from the table while leaning against it, and hides the weapon behind her back. Scarpia seals the passport, then opening his arms he says: "Now Floria Tosca—mine at last!" But he staggers back with a scream; La Tosca has suddenly plunged the knife deep into his breast. Before he can call for help death overtakes him, and La Tosca, taking the passport from the clenched fist of the dead man, turns to fly.

The third act takes place on the platform of the castle Sant' Angelo. The jailer informs Mario Cavaradossi that he may ask for a last favor, having only one hour to live, and the captive begs to be allowed to send a last farewell to his fiancée. The jailer consents, and Mario sits down to write, but soon the sweet recollections of the past overcome him. La Tosca finds him in bitter tears, which soon give way to joy when she shows him her passport granting a free pass to La Tosca, and to the chevalier who will accompany her.

When La Tosca tells him of the deadly deed she has done to procure it, he kisses the hands that were stained with blood for his sake. Then she informs him of the farce which is to be acted, and begs him to fall quite naturally after the first shot, and to remain motionless until she shall call him. After a while the jailer reminds them that the hour is over. The soldiers march up, and La Tosca places herself to the left of the guard's room, in order to face her lover. The latter refuses to have his eyes bandaged, and bravely stands erect before the soldiers. The officer lowers his sword,

a report follows, and La Tosca, seeing her lover fall, sends him a kiss. When one of the sergeants is about to give the *coup de grace* to the fallen man Spoletta prevents him, and covers Mario with a cloak. La Tosca remains quiet until the last soldier has descended the steps of the staircase, then she runs to her lover, calling to him to rise. As he does not move, she bends down and tears the cloak off, but with a terrible cry she staggers back. Her lover is dead! She bewails him in the wildest grief, when suddenly she hears the voice of Sciarrone, and knows that Scarpia's murder has been discovered. A crowd rushes up the stairs with Spoletta at their head. The latter is about to precipitate himself upon La Tosca, but she runs to the parapet, and, with the cry: "Scarpia, may God judge between us!" leaps to her death.

### **Madama Butterfly.**

Opera in three acts by Puccini. Libretto founded by Illica and Giacosa on the play of the same name by Long and Belasco.

Characters: Madama Butterfly (Cho-Cho San); Suzuki, her servant; Kate Pinkerton; Lieut. B. E. Pinkerton, of the United States Navy; Sharpless, United States Consul at Nagasaki; Goro, a marriage broker; Prince Yamadori; the Bonze, Cho-Cho San's uncle; Trouble, Cho-Cho San's child.

Place, Nagasaki, Japan. Time, Nineteenth Century. First produced at Milan in 1904.

Lieutenant Pinkerton, of the American navy, temporarily stationed at Nagasaki, is about to enter into a

form of marriage with Cho-Cho San. He is assisted in the matter by Goro, the marriage broker. Pinkerton has leased a cottage overlooking the harbor, and as the opera opens Goro and he are inspecting the house and its environments. Sharpless, the United States Consul at the port, enters, and Pinkerton, whose friend he is, tells him of his plans. Sharpless urgently attempts to dissuade Pinkerton, saying that while Japanese marriages might appear to him only in the light of a joke, it might prove all too serious to the poor little Japanese wife. Cho-Cho San, entering, followed by her mother and relatives, makes an impression upon the consul by her evidently artless and lovable nature. From his conversation with her he learns that she looks upon the marriage very seriously. She has even renounced her faith in order to prepare for it, thus cutting herself off from all connections with the past.

Pinkerton persists in signing the contract of marriage, in spite of Sharpless' good counsel, in the presence of the relatives and friends of Butterfly. While they are all rejoicing together the Buddhist Bonze, Cho-Cho San's uncle, appears, and, learning that she has abjured her religion, curses and denounces her. Pinkerton ends the scene by ordering everyone off, and by his tender caresses restores Butterfly to happiness.

Three years have elapsed when the curtain rises on the second act. Pinkerton has long ago been ordered away from Nagasaki, and with tears Suzuki announces to her mistress that the money he left for their maintenance has almost been exhausted. She declares that she fears that the lieutenant will never return, and Madama Butterfly reproves her servant for this lack of

faith. At this point Sharpless appears with a letter in his hand, which Butterfly at once guesses is from Pinkerton, announcing his return. She is correct in this surmise, but Sharpless has not the courage to tell her that Pinkerton is returning accompanied by an American wife. During the lieutenant's absence the marriage broker has again been active, and has urged upon Butterfly the advantages of a marriage with Prince Yamadori, a rich nobleman. He is seconded in the effort to persuade her, for the Consul is well aware that under the Japanese laws Pinkerton's prolonged absence has given grounds for a divorce. Madama Butterfly repeatedly refuses to consent to the marriage, and sends Suzuki from the room to fetch Pinkerton's fair-haired child. The consul leaves without delivering his distressing news.

The booming of the guns floats across the harbor. Madama Butterfly rushes to the window, and sees the American flag on the man-of-war. She and Suzuki decorate the cottage with flowers, and await the coming of Pinkerton at the window, with the child between them. The maid and the child fall asleep, leaving Butterfly waiting alone for her lover.

The third act opens with the dawn of the next day, Butterfly still at her post by the window. The light awakens Suzuki, and the maid persuades Butterfly to take the child in her arms and go to rest. While she is absent Pinkerton arrives with his American wife, but he is not brave enough to face the situation, and goes off again. When Butterfly returns, trembling with happiness, the presence of the white woman conveys an idea of the truth to her. The little Japanese heart of



Madama Butterfly breaks. Simply, and without resentment, she tells Mrs. Pinkerton that if her husband will return in half an hour he may have the child, and that all will be well. When she has gone, Butterfly orders Suzuki to leave the room. She then blinds the eyes of her child with a sword, and places in its hand an American flag. Taking the sword of her samurai father she goes behind a screen at the back of the room. There is silence. The sword rattles to the floor, Butterfly staggers out, and falls dead at the side of her baby.



## Spinelli.

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Niccola Spinelli was born at Turin, in 1865. He studied at the Naples Conservatory under Serrao, and his one-act opera, *Cobilia*, took a second prize in a contest instituted by Sonzogno, in which Mascagni's *Cavalleria Rusticana* won the first prize.

*A Basso Porto* (*At the Lower Harbor*) (1894), Spinelli's next opera, has been performed in several Italian towns; also in Cologne in 1894, and in Leipzig in 1898, with considerable success. The composer belongs to the realistic school, and the plot and music of his *A Basso Porto* is almost brutal in its vivid realism. The opera was first presented in New York in 1900 by the Castle Square Opera Company.

### **A Basso Porto.**

(*At the Lower Harbor.*)

Opera in three acts by Spinelli. Libretto by Eugene Checchi.

Characters: Maria; Sesella; Luigino; Cicillo; Pascale; Pichillo.

Place, Naples. Time, Nineteenth Century. First produced at Cologne in 1894.

Eighteen years prior to the opening of the opera, Maria, a woman of the people, has been betrayed and abandoned by Cicillo, a member of the Cammorristi. Maria falsely accuses her rival, Carmela, and encompases her death and Cicillo's imprisonment. Meanwhile, she marries, and, when the opera begins, is a widow and the mother of two children, a son, Luigino, and a daughter, Sesella. Cicillo has become a government spy, but masquerades as one of the Cammorristi, intending to deliver them up to justice. Luigino is also a member of this society, and through Cicillo's influence has degenerated into a gambler.

Cicillo tells Maria that it is his intention to bring about the further ruin of Luigino, and to make Sesella, who is in love with him, a wanton. The arrest of a member of the Cammorristi, and the discovery that there is a spy among them, serve as the climax of the first act. Here Cicillo, by a movement of alarm, betrays himself to Maria.

The curtain rises on the second act to disclose a scene of hilarious merrymaking, in which Luigino figures conspicuously. Cicillo appears, orders him to depart, then denounces him as a spy. The Cammorristi rush out in search of him, and Cicillo is left alone with Sesella, who has come there to meet him. He urges her to go away with him, and tells Sesella that her mother's objection to their union is caused by jealousy. Their flight is interrupted by Maria. When taunted by Sesella, Maria confesses her love, and relates the story of Cicillo's perfidy. Sesella begs her mother's forgiveness, and from her Maria learns of the accusation brought against Luigino. Sesella assembles the Cam-

morristi, to which Maria presents the proof of Cicillo's treachery. Luigino, despite his mother's protest, is appointed to kill him.

The third act relates Maria's attempt to save the boy from committing murder. She warns Cicillo of his danger, and promises to save him if he will no longer molest her children. He refuses, and tells her that the place is surrounded by soldiers who await his signal to descend upon the Cammorristi. He tries to give the signal, but Maria stifles his cry and stabs him to death.



## Giordano.

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Umberto Giordano was born at Foggia, on August 27, 1863. He was a pupil of Serrao at the Naples Conservatorio, and while there composed his first opera, *Marina*, which was successfully performed at a publisher's concert, and secured the order for a second. His great popular success, *Mala Vita*, a dramatic story of an unfortunate woman, which set its composer in the first rank of composers of the realistic school, was produced at Rome in 1892. *Regina Diaz*, presented at Naples two years later, was not well received. The composer's fame, however, was retrieved in the spring of 1896 by the production at Milan of *André Chénier*, which had its first performance in America on November 13th of the same year.

*Fedora*, another successful opera, founded on Sardou's play of the same name, was produced in 1897, and in the same year *Mala Vita* reappeared under the name of *Il Voto*. *Siberia* was given with success in Paris in 1905, when it produced something of a sensation. His latest opera, *Marcella*, was produced in 1907 at Milan. Giordano is at present reported to be at work on *The Festival of the Nile*, the libretto for which was written by Victorien Sardou.

**André Chénier.**

Opera in four acts by Giordano. Libretto by Luigi Illica.

Characters: 'André Chénier; Gerard, a lackey; Chevalier Fléville; Fouquier-Tinville; Roucher; a Spy; Mathieu; Robespierre; Dumas; Schmidt; the Major-Domo; the Abbé; Countess Coigny; Madelaine, her daughter; Bersi, her companion; guests of the countess, an old woman, and women of the city; men and maid-servants.

Place, the chateau of Coigny, and Paris. Time, the French Revolution. First produced at Milan in 1896.

The opening scene of the opera is a ballroom at the Castle Coigny. With the help of Gerard, who is a servant in livery, the other servants arrange the room for a reception. The countess enters to inspect the arrangements made by the major-domo. She is accompanied by Bersi, and by her daughter, Madelaine, a beautiful girl, to whom everybody pays homage. The countess' home is a rendezvous for political partisans of the stormy times of 1794, and during the evening Madelaine meets André Chénier, a French patriot and poet, who was born at Constantinople, and who was the third son of a French consul-general to that city. André and Madelaine fall in love with each other. As the dance progresses Gerard appears at the door of the ballroom to announce a crowd of paupers who seek admittance to the castle, and who, having entered, imitate the manners of the guests. The countess angrily demands who has admitted them, and when she learns that it is Gerard dismisses him at once. Gerard, who is a revolutionist,

and in love with Madelaine, goes peaceably, but the others have to be ejected.

In the second act Chénier is seated alone at a table in the Café Hottot, on a warm day. Bersi and the spy are seen at another table. The spy recognizes in Bersi the woman who has accompanied Madelaine, and he spies upon her actions, believing that they are working at the castle against the cause of the revolutionists, and that Bersi has come to give André Chénier information. Roucher enters, and handing André a passport advises him to leave the city at once, as his life is in danger. André refuses to go. He has just received a note written on dainty paper, which gives him a rendezvous. Roucher chides him for risking his life to see a woman. André keeps the tryst designated in the note, and, after waiting patiently, finds that the writer is Madelaine, who has come to ask his protection. She is the last survivor of her family, the others all having perished in the Revolution. André promises to do what he can for her, when her departure is prevented by Gerard, who has been informed of their meeting by the spy. André resents Gerard's interference. They fight, and Gerard is wounded. With the help of Roucher, Madelaine makes her escape.

The third act is the scene of the Revolutionary tribunal. Mathieu harangues the crowd, asking for money for the cause. The women come forward, and put their rings and other trinkets into the fund. One old woman gives her little grandson for his country, all the rest of the family having died while fighting for the liberty of France. While the mob are gathered newsboys run by, shouting out the news of the arrest of André Chénier.



This false alarm is a ruse invented by Gerard to persuade Madelaine to reveal her hiding-place. The scheme is successful. Madelaine asks Gerard for an audience, and begs him to save André, who has been marked by the Attorney-General as a traitor to the country. Gerard tells her of his love, which he has felt for many years, since he was first a servant in her father's family. At the declaration Madelaine is offended, and says that she will receive death at the hands of the mob rather than listen to his declarations of love. By a great effort, however, she calms herself, and tells Gerard that she will accept him if he will save André. Gerard replies that it is too late, that André's name is already on the list of those condemned to death. At the entreaty of Madelaine, however, he says that he will himself arise at the Assembly when André comes to trial, and that he will speak for him. He does so, but it is of no avail. André is condemned to the guillotine. Madelaine, knowing that it is impossible to save Chénier, desires to share his fate. She bribes the jailer of Saint Lazare to let her pass as a young woman of the name of Legray, and, substituting herself for this girl, Madelaine enters the death tumbrel with Chénier, and they are both executed at the same time.

### **Fedora.**

Opera in three acts by Giordano. Libretto by Victorien Sardou.

Characters: Princess Fedora Romazov; Countess Olga Sukarev; Count Loris Ipanov; De Siriex, a diplomat; Dimitri, a groom; Desiré, a maid; Baron Rouvel; Cyrill, a cook; Borov, a physician; Grech, a police

officer; Lorek, a surgeon; Boleslav Lazinski; Dr. Müller; Marka, a waiter; Basil, a domestic; Ivan, a detective.

Place, St. Petersburg. Time, the Nineteenth Century. First produced at Milan in 1898.

The beginning of the opera takes place at the house of Count Vladimir Andrejevich, captain of the guard. The servants are merry-making in the parlor. They are familiar with their master's habits, and are aware that he will probably not return to the house before dawn, especially as this is his last day of bachelorhood, his marriage to the young widow, Princess Fedora Romazov, being set for the next day. The servants laugh as they discuss the rapidity with which he will probably dissipate her fortune, and they describe his extravagant and questionable tastes.

Suddenly the Princess herself arrives at the house to consult her fiancé on some important matter. Dimitri, the groom, goes away in the hope of finding the Count at his club, and meanwhile Fedora gazes fondly around the apartment, happy at being in surroundings that suggest her lover. She eulogizes his nobility, and declares her belief that a new life is opening for her. As she waits, absorbed in a happy reverie, the body of the Count is brought in. The house quickly fills with officers, doctors and priests. Suspicion of the death of Vladimir falls on Count Loris Ipanov, and Fedora, wild with grief, swears upon the cross to avenge his death.

The second act takes place in Paris. The Princess Fedora is holding a brilliant reception. Among those who surround her is Loris, whom she has tracked to the city, and who has become infatuated with her. She

feels that she has him at her mercy, but to her dismay finds that she does not hate him as she naturally should. Finally she begins to hope that her suspicions are wrong, and that he is innocent of the murder of Vladimir. Fedora, in his presence, announces that she intends to return to Russia the next day. The prospect of losing her leads Loris to declare his love. He admits that he is under imputation of the murder of Count Andrejevich, however. Fedora has a terrible moment. She is bound by her oath to extract the truth, and yet her heart fears to know it. He asks if she loves him. She acknowledges that she does, and he then confesses that he did indeed kill Vladimir. He promises to bring her proof that the killing was justifiable, and leaves her.

Before his return to Fedora the machinery of the Russian government is set at work; a letter has been sent to the headquarters of the police; guards are stationed in the garden to give the signal when all is ready, and Fedora is to dismiss him and send him down to meet his fate. The Russian ship on the Seine is to be his prison. Loris comes. He tells Fedora that Vladimir, who was his professed friend, had seduced Loris' wife, who afterwards died. He showed her letters which not only prove what he says, but also reveal to Fedora the fact that her lover was untrue to her on the very eve of their wedding. The guards suddenly whistle in the garden below. Fedora shivers at the sound. It is growing late. Loris says he must go. Fedora begs him to stay, but he reminds her of the world and its bitter tongue. She replies that she does not care for the world, and turns the key in the door.

In the third act Loris and Fedora are living happily

in her villa in the Bernese Alps. They are almost like children in their happy simplicity. Loris leaves her for a while to go for the mail. While she is alone she learns that her incriminating letter has caused the arrest and execution of his brother, and has resulted in the death of his mother, whose heart was broken. When Loris returns he opens a telegram announcing his pardon. The thought of his return to his native land, and to his own people, and the realization of the fact that, as he believes he is now able to offer a position of honor to his beloved Fedora, fill him with delight. He then opens the letter which preceded the telegram, and learns of the loss of his brother and mother, and that it was brought about by a woman in Paris, whose name is unknown. He begs Fedora to help him to take vengeance upon the creature who has betrayed him. Faltering, she pleads the cause of this woman, who may have loved Vladimir. In a flash he sees the reason for her pleading; she is the woman!

Loris flings her down, and is about to kill Fedora; but she has had the presence of mind to spare him this crime. Having foreseen the result of his anger, she has taken poison, and before she dies receives the pardon of the despairing Loris.

### Siberia.

Opera by Umberto Giordano. Libretto by Luigi Illica.

Characters: Vassili; Prince Alexis; Gleby; Walitzin; Miskinsky; Ivan; L'Ispravnik; the Captain; a Cossack; Stephana; Nikona.

Place, Russia. Time, the Nineteenth Century. First produced at Milan in 1904.

The first scene is that of a palace in St. Petersburg. Nikona and Ivan are awaiting Stephana. Gleby, a police spy, who comes to inquire for the girl, is told that she has not yet arisen. He suspects that Ivan is lying, and enters her room, only to find it empty. He is greatly disturbed, when Prince Alexis, the protector of Stephana, and a party of nobles enter the palace. Alexis demands to see Stephana, but the situation is saved by Gleby, who thrusts Nikona into the room, and tells Alexis that Stephana is asleep. The nobles sing a serenade, but Stephana remains invisible, and only rushes in by a garden gate as the gentlemen leave the house. Gleby asks her to reveal her lover, but she disappears into her boudoir as Alexis and Walitzin return to the house. The latter is off to Siberia, and he takes farewell of Stephana through the doorway. Alexis follows him, and Vassili enters. He confides in Nikona, who is the maid of Stephana, as to his love for a poor girl, but when Stephana appears he is amazed to find in her the object of his love. Seeing that he has apparently followed her, Stephana accuses Vassili of being a spy, but he indignantly denies this, and Nikona tells Stephana that Vassili has been more than a son to her. They both tell him that the palace is a dangerous place, and urge him to fly. Alexis enters, and asks who Vassili is. Stephana proudly declares that he is the man she loves. Alexis and Vassili fight, and Alexis is wounded. His friends rush in and disarm Vassili, who exclaims, "Farewell to glory!" as he realizes that he has drawn his sword on a superior officer.

The second act takes place at a convict station. The captain and the inspector are impatiently awaiting the arrival of a chain of convicts. The stage is crowded with peasants and peddlers, who complain of the misery of their life. The chain-gang arrives. Stephana comes in riding in a troika, and, offering a letter to the captain, asks to be permitted to see Convict 107. He is brought in. It is Vassili. They meet joyously, and she tells him that she has given her money to the poor, has retired from the world, and has come to Siberia to join him. Vassili exclaims that the sacrifice is too great. He tells her that he cannot allow her to share the unspeakable horrors through which he has passed. But she replies that she is determined. Both then join the chain-gang.

In the third act the scene is laid in the trans-Baikal mines. It is Easter, and the commandant, Walitzin, orders that work shall cease. Vassili and Stephana are occupying a hut. A cripple suggests to them a way of escape, but Vassili and Stephana resolve not to make the attempt. Walitzin comes up to Stephana and sympathizes with her. She tells him, however, that she has no complaint to make. Gleby, who has also become a convict, makes himself known to Stephana, but she repudiates him. In revenge Gleby informs Vassili that Stephana has been a courtesan. Vassili is heart-broken, but Stephana calmly acknowledges it, and adds that Gleby had profited by her sin, but that now she had given up all for love, and that by that act had been redeemed and purified.

These revelations lead Vassili and Stephana to wish to profit by the opportunity of escape which had been

previously offered, and when the cripple again approaches them Stephana approves the plan. Vassili forces the well open, and at a signal from Gleby the soldiers appear. In the confusion a shot is heard, and Stephana falls wounded into the arms of Vassili. He is arrested, and a moment later Stephana dies in his arms.



## Mancinelli.

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Luigi Mancinelli was born on February 5, 1848, at Orvieto, in the Papal States, Italy. It was intended to have him follow a commercial career, but when he was six years old his father began to teach him to play the piano. By the time that he was twelve, his love of music had developed to such an extent that he went to Florence to study. When fifteen he became third violoncellist at the Pergola Theatre at Florence, and for the following eight years supported himself by teaching, playing and composing songs. In 1875 he became conductor of the Apollo Theatre at Rome.

In 1881 Mancinelli's wanderings took him to Bologna, where under his direction the Conservatory of that city was very much improved. In 1884 he produced his first opera, *Isora di Provenza*, which was a moderate success. In 1886 the conductor and composer made a visit to London, and was asked by Sir Augustus Harris to conduct grand opera at the old Drury Lane. Two years later Mancinelli conducted the orchestra of the Convent Garden Theatre, where grand opera was produced on an important scale, and with great success.

From 1888 to 1895 Mancinelli conducted at the Royal Theatre in Madrid, returning every year to London for the opera season. He also officiated at various times as conductor of the Metropolitan Opera House,

New York. His dramatic compositions include, besides *Isora di Provenza*, the opera, *Ero e Leandro*, and he has also written an oratorio, several orchestral suites, and masses. Signor Mancinelli was in the conductor's chair when *Ero e Leandro* had its first American performance at the Metropolitan Opera House on March 10, 1899.

### **Ero e Leandro.**

(*Hero and Leander.*)

Opera in three acts by Mancinelli. Libretto by Arrigo Boïto.

Characters: Prologo; Ero (Hero); Leandro; Ariopharnes.

Place, Greece. Time, Legendary. First produced at Madrid in 1897.

The first act takes place in the Temple of Venus, at Abydos. The chorus worships, and Ariopharnes, the high-priest, arrives, accompanied by Hero, Leander and others. Leander has just achieved a triumph in the Aphrodisia, and Ariopharnes commands Hero to crown him. Leander, like a true poet, announces that he will respond in song. He strikes the lyre and declaims the first ode of Anacreon. It will be remembered by lovers of Anacreon that Cupid came to call on the amatory old poet, and sent a dart into his heart. Leander sings these words to the assembly, thereby letting the audience into the secret of his love for Hero. After the stage has been cleared of all the persons of the drama except Ariopharnes and Hero, the priest proceeds to reveal the theme of the opera by asking Hero if

she has made her choice between his love and life-long devotion to the goddess. Hero declares for the goddess, and Ariopharnes vows vengeance.

Hero, left alone, communes with a sea shell, and hears in its murmurings a prophecy of the fate which is in store for her lover. Leander shortly afterwards comes to visit Hero in the temple at a forbidden hour, and is surprised by Ariopharnes, who dissembles and pretends to overlook the transgression. He leaves the two lovers alone, and they sing a duet. At the end of the duet Hero, becoming distrustful of the situation, appeals to the statue of Apollo to reveal her fate, and Ariopharnes, who has hidden himself behind the statue, says "death!"

In the second act Ariopharnes, in the Aphrodisium, announces that he has revived an old custom. A virgin, who has renounced all earthly love, is to watch at a lonely tower near the sea and to calm its fury by her smile or her sigh. Hero is to be that virgin. She must first, however, swear to renounce all earthly love. Leander, enraged at this proposition, attacks Ariopharnes, and is overpowered by the guards. Hero swears the fatal oath and Leander is dragged off by the guards.

The third act takes place in the tower of the virgin, in which Hero is keeping her vigil. Not unlike Isolde, she sets a torch in the window, and in a short time young Leander enters, having swum the Hellespont in accordance with the old story. The lovers have a brief duet, which is interrupted by a storm. To this they unfortunately pay too little attention. Hero forgets her duty of stilling the waves, and the crafty Ariopharnes

comes to find out what she is doing. To save her Leander leaps into the still raging sea, and presently the back of the tower falls out and shows the unhappy lover lying drowned upon a rock.

## Cilà.

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Francesco Cilèa was born at Palmi, Calabria, in 1867. He belongs to a noble family which has no musical traditions, and was brought up for a legal career. Showing a decided inclination for music, he was sent to the Naples Conservatory, where, at the age of seventeen, he received the gold medal from the Ministry of Arts for an orchestral suite.

Cilà's first opera, *Gina*, was produced at Naples in 1889, and attracted the attention of the music publisher, Sonzogno, who commissioned him to write another opera. This was *Tilda*, produced with great success at the Pergola, in Florence, in 1892, and presented at Vienna soon afterwards, where it was favorably received. Since then Cilèa has written *L'Arlesiana* (1897), *Adriana Lecouvreur* (1902), and *Gloria* (1907). The best known of his operas is *Adriana Lecouvreur*, which was originally brought out at Milan. It was presented for the first time in America at the Metropolitan Opera House on the opening night of the operatic season of 1907-08. Cilèa is a great admirer of Wagner, but holds that Gluck is a better model for Italian composers to follow.

**Adriana Lecouvreur.**

Opera in four acts by Francesco Cilèa. Libretto founded by Colautti on the comedy by Scribe and Legouvé.

Characters: Comte Maurice de Saxe; Prince de Bouillon; Abbé de Chazeuil; Michonnet, prompter of the Comédie Française; Quinault, Poisson, Majordomo, members of the Comédie Française; Adrienne Lecouvreur, an actress of the Comédie; Princesse de Bouillon; Mlle. Jouvenot, Mlle. Dangeville, actresses, members of the Comédie; Duchesse d'Aumont; the Marquise; the Baroness; a maid; ladies, gentlemen, valets, lackeys. Ballet consisting of Paris, Mercury, Juno, Pallas, Venus, Amazons and Cupids.

Place, Comédie Française Theatre, Paris. Time, Seventeenth Century. First produced at Milan in 1903.

The scene of the first act is laid in the famous green-room of the Comédie Française. Michonnet, the prompter, is having trouble. Mlle. Jouvenot demands her powder; Poisson is madly calling for rouge; Mlle. Dangeville desires her fan; Quinault wants his coat instantly; a voice peremptorily calls for a handkerchief; another calls for a sword. Michonnet reflects that he pays a good price for his desire to be a member of the Comédie in order to be near Adrienne Lecouvreur. At this moment the Prince de Bouillon enters, accompanied by his sycophant, the Abbé de Chazeuil. They have come to pay their compliments to Adrienne, who soon appears. She is studying the rôle of *Roxana*. A superb necklace, presented to her by the Queen, hangs

around her neck. She recites a passage from her new part, and the little audience applauds her.

With a sudden impulse of gratitude Adrienne goes over to Michonnet, and declares that whatever success she may have had she owes to him, her faithful and disinterested teacher and friend. Delighted, he endeavors to tell her what he has wanted to say for years—that he loves her. He tries to get around it by informing her that his uncle, the pharmacist, has just died and left him ten thousand pounds, and that he is at a loss to know what to do with it. Sometimes, he says, he has a mad idea of marrying. Adrienne shyly confesses that sometimes the same thought occurs to her. Why not confess to this friend, whose affection for her she does not guess, the state of her own feelings? The object of her affections is a young officer in the service of the Comte de Saxe, a son of the King of Poland, and heir to the estates of Courtland, who is fighting to regain his inheritance, and who once protected her from insult. Only that day has the young nobleman returned from war, and will visit her at the theatre. Michonnet goes away, his love too sincere to turn to resentment when he finds that it is not reciprocated.

Before the play the lovers steal an interview with each other. Adrienne questions Maurice as to his advancement. She asks him if he has won the favor of the Comte De Saxe. Maurice answers that the count is very hard to please. Adrienne then says that she would like to meet him and intercede for her lover. Maurice warns her that the Comte is said to be a very dangerous man. Adrienne admits that all the women are in love with him. Maurice pretends to be jealous of the Comte,



but is mollified by Adrienne's promise to meet him after the play. Meanwhile the Prince de Bouillon, who is trying to break off an entanglement with the actress, Duclos, intercepts a letter which he believes she has written, in which Maurice is bidden to come that night to the villa built for her by the Prince. The Prince plans to surprise them, seeing his opportunity to break off the affair by pretending to resent his betrayal. He therefore invites the members of the *Comédie Française* there to supper.

Adrienne has played that night as she never played before, but she is downcast at receiving a message from Maurice in which he cancels the appointment. She cares very little to attend the Prince's supper party, but on hearing that the Comte de Saxe is to be present decides to go. It was not the actress, Duclos, but the Princesse de Bouillon, whose agent she is, who has made the rendezvous at the villa. It should be explained that the Comte de Saxe is no other than Maurice himself. The Princesse is deeply in love with him, and matters are complicated by the fact that she holds in her hands the key to his political success. He is pleased to hear that through her intercession the Cardinal has consented to his raising an army. She suspects that he is in love with another woman than herself, and sees in his face that her suspicions are justified. Haughtily she demands the name of her rival, and Maurice refuses to disclose it. At this moment the supper guests arrive, and the Prince springs the trap. Terrified at hearing her husband's voice, the Princesse hides in an adjoining apartment. Maurice is presented to the astonished Adrienne as the Comte de Saxe. He

whispers that he is true to her, and asks her to guard the apartment containing the other woman. Yielding to a generous impulse, Adrienne offers to unlock the garden gate for the Princesse. On the way the jealous Princesse learns that this is the woman who has stolen her lover. They strive each to see the other's face, but the darkness is too dense.

In the third act, the Princesse, with no clue but the memory of Adrienne's wonderful voice, enlists the aid of the useful Abbé, and endeavors to find Adrienne. She gives a reception. Among the guests is Adrienne, and when she hears her speak the Princesse knows that the quest is ended. From the incident of a lost bracelet Adrienne also knows that the Princesse is her rival. Referring to the night of the rendezvous, the two women exchange plesantries. Later Adrienne is asked to recite, and she selects a passage from *Phèdre*, which fits the Princesse all too well.

The fourth act passes at the house of Adrienne. Her doubts of Maurice have made her ill. Michonnet, the faithful, comes to comfort her. He presents to her as a birthday present the same necklace which the Queen had bestowed upon her, and which she had sold in order to pay the debts of Maurice. Michonnet has redeemed it with the whole of his little fortune. Adrienne's fellow-actors flock in to pay their respects. A parcel is brought to her, apparently from Maurice. It contains one of her own old, faded bouquets. The insult tears her heart, and the odor of the flowers makes her faint. Maurice enters soon after to offer her his heart, and, if his fortunes are restored, his throne. She tries to realize her happiness, but she is strangely dazed. Is it

her happiness that affects her. No, it is his flowers! But Maurice says he sent no flowers. Adrienne reels and falls, losing consciousness. Just before she dies she has a moment of transcendant happiness, in which she realizes that Maurice truly loves her. But the Princesse is triumphant over her rival. The bouquet was poisoned.

## Glinka.

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Michael Ivanovitch Glinka, born in 1803, near Novospaskoi, in Russia, died February 15, 1857, at Berlin. In early youth Glinka enjoyed the advantage of lessons in pianoforte playing from John Field. In 1830 he visited Italy, and made a close study of Italian singing and of the Italian method of composition for the voice, but, feeling himself helpless as regards harmony and counterpoint, he went, in 1833, to Berlin for some months as the pupil of S. W. Dehn. After that he returned to Russia, and became court conductor and director of the opera and the choral performances at the imperial churches.

From 1840 to 1850 he again led a roving life, the center of which was Paris, and the extent the confines of Spain. In the autumn of 1856 he returned to Berlin, and had much intercourse with his old master, Dehn, upon the subject of ancient church tunes connected with the Eastern Church. For a long time Glinka had sought the key to the natural harmonization of Russian national melodies, and the composer and his old master endeavored to solve the problem together.

Glinka's name is associated almost wholly with the titles of two Russian operas, *A Life for the Czar* and *Ruslan et Ludmilla*, neither of which, in spite of re-

peated trials, have been able to gain a firm footing outside his native land. A number of orchestral arrangements or transcriptions, such as *La Jota Aragonese*, as well as many romances and songs, complete the list of his productions.

At the time of the production of his second opera, *Ruslan et Ludmilla*, based on Pushkin's fairy story, and brought out in 1842, his health failed. Two years later, still an invalid, he went to France, where he found a congenial acquaintance in Berlioz, to whom he has been compared as a composer. Glinka made a thorough study of the music of Berlioz, and wrote articles for the Russian newspapers, praising the work of the French composer. Berlioz performed a similar office for the Russian, enthusiastically introducing his compositions to the French public.

Glinka was distinguished in appearance, and a man of culture, proficient in languages, and conservative in his ideas. He died unexpectedly early in 1857, in Berlin, where he had gone for study and composition. He left a memoir written in Russian, and many finished and partly finished pieces. He also has the distinction of having composed a Russian national hymn.

### A Life for the Czar.

Opera in five acts by Glinka. Libretto by Baron von Rosen.

Characters: Ivan Susannin, a peasant; Antonida, his daughter; Sobinjin, her bridegroom; Wanja, an orphan boy, adopted by Susannin; a Polish commander.

Place, Domnin, a Russian village; Moscow, and the

camp of the Poles. Time, 1613. First produced at St. Petersburg in 1836.

The story of the opera is based on the martyrdom of a Russian peasant who gave up his life rather than betray his ruler to his enemies—the Poles. The peasant, Ivan Susannin, and his daughter, Antonida, dwell in the village of Domnin, at a time when the Russians are fighting the Poles. Sobinjin brings to the villagers the news that the Poles have been defeated. Then he visits Antonida, who reciprocates his affection for her. She has insisted on postponing their wedding until after the election of a new Czar, when the country would be at peace again.

After the Poles are defeated, a new Czar is selected. This is Romanow, who has been living in a monastery, where the victorious army tries to overtake him. The Poles, too, endeavor to reach the Czar by bribing Wanja, but he outruns them on his swift horse. And when the Poles force Susannin to show them the way to the Czar over the snow-covered fields, he purposely leads them astray. Finally Susannin notices that they suspect him, but resolves that he will let them kill him before he will endanger the Czar's life. When they are convinced that he is deceiving them, he falls a martyr to his loyalty for his sovereign.

The Czar succeeds in entering Moscow, and he and the people do honor to the heroism of Antonida, Sobinjin, Wanja and Susannin, but grieve over the death of Susannin, who has given his life for the Czar.





## Rubinstein

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Anton Gregor Rubinstein was born Nov. 30, 1829, of Jewish parents, at Wechwotynetz, near Jassy, and died in Russia in 1894. He received his first musical instruction from his mother, and afterwards from a pianoforte teacher in Moscow, named Villoing. As early as 1839 he made his first concert-tour with his teacher, journeying to Paris, where he made the acquaintance of Liszt, who was then teaching in that city, and under whose advice he there pursued his studies. A year later he made a more extended tour, going to England (1842), and thence to Holland, Germany and Sweden.

In 1845 Rubinstein went to study composition with Professor Dehn in Berlin. From 1846 to 1848 he remained in Vienna and Pressburg, devoting himself to teaching. In 1848 he returned to Russia, where the Grand Duchess Helen nominated him Kammer-Virtuos. After studying diligently in St. Petersburg for eight years, he appeared as a full-fledged artist with plenty of original compositions, first in Hamburg and then all over Germany, where he found enthusiastic audiences and willing publishers. From this time his fame as a pianist and composer spread rapidly over Europe and America. In 1858 he returned to Russia,

gave brilliant concerts in St. Petersburg, Moscow and elsewhere, and settled in the former city. At this period he was appointed Imperial Concert-director, with a life-pension. Rubinstein worked in conjunction with his friend, Carl Schuberth, for the advancement of music in Russia, and had the merit of being the founder of the St. Petersburg Conservatoire in 1862, remaining its Principal until 1867. The Russian Musical Society, founded in 1861, was also the result of his efforts. In 1867 he began another triumphant tour through the greater part of Europe, which lasted till the spring of 1870. In 1869 the Czar decorated him with the Order of Vladimir, which raised him to royal rank. In 1870 Rubinstein expressed the intention of retiring from public life, but he was unable to fulfil this desire, owing to his usefulness and popularity. He held the directorship of the Philharmonic Society in Vienna for the next year or two, and this was followed by more concert tours. A remarkably successful tour in America lasted a year (1872-73), and proved very remunerative. From 1887 to 1891 he was again at the head of the St. Petersburg Conservatory, and then lived for awhile in Berlin and in Dresden, thence returning to Russia.

A fluent and unrestrained composer, his works listed with opus numbers comprise one hundred and twenty pieces. Among the best known of his operas are *Dimi-tri Donskov* (1852); *Feramors* (1863); *Il Demonio* and *The Maccabees* (1875); *Nero* (1879), and *Sulamith* (1883). He also composed many songs and instrumental pieces without opus numbers.

He wrote an autobiography in celebration of his

jubilee as an artist (1889), and was the author of several other works.

### The Children of the Plains.

Opera in four acts by Rubinstein. Libretto adapted from Beck's *Yanko* by Mosenthal.

Characters: Count Waldemar, an officer; Konrad, a German innkeeper on the estate of the Count; Maria, his daughter; Wanja, a hostler; Isbrana, Grigori, Bogdan, Pawel and Lisa, gypsies.

Place, the plains of the Ukraine. Time, the present. First produced at Vienna in 1861.

Isbrana overhears two other gypsies plan to kill the German innkeeper, Konrad, and, although threatened with death should she reveal the plot, she warns Wanja Konrad's hostler, whom she loves. The scene changes, and we see the gypsies' attack on the inn. Wanja blows his horn to call the assistance of the neighbors, and the gypsies set fire to the house and flee. Konrad's daughter, Maria, is in danger of being burned, but is rescued by Wanja. Her grateful father invites the hostler to share his home, and finally desires his daughter to marry Wanja. Maria has a lover, Count Waldemar, an army officer, who is away. Yet she consents to marry Wanja to please her father.

While the wedding is being celebrated, some of the gypsies, among whom is Isbrana, come to take part in the games and dancing. The Count returns, and gives the people money for drink. He promises Maria to send her a message that night.

Before dawn his messenger, Grigori, arrives with the letter. Isbrana bribes him to let her read it. Wanja

sees it, but he cannot read, and Isbrana reads aloud only the part concerning the Count's promise of a horse for Wanja, withholding, out of consideration for Maria, the Count's intention to visit Maria during Wanja's absence. The rendezvous takes place, and Maria is about to elope with the Count, when Wanja returns, grasps the situation, and kills the Count. The people hear the tumult, and are about to seize Wanja when Isbrana and the gypsies come in time to rescue him and take him to their camp. He becomes one of them, to Isbrana's joy, but he pays no attention to her, as his heart is true to Maria. The gypsies now hear that the soldiers are coming, and all run away except Wanja and Isbrana. She tries to persuade him to fly with her, but he will not go. When the soldiers surround them, she seizes his sword and stabs herself, and Wanja is led away a prisoner.

### Feramors.

Opera in three acts by Rubinstein. Libretto adapted from Thomas Moore's *Lalla Rookh* by Rodenberg.

Characters: Lalla Rookh, a Princess of Hindostan; Hafisa, her friend; the King of Bokhara, disguised as Feramors, a singer; Fadladin, grand vizier of Hindostan; Chosru, ambassador of the King of Bokhara.

Place, the Vale of Cashmere. First produced at Dresden in 1863.

The King of Bokhara is chosen to be the husband of Lalla Rookh, Princess of Hindostan, but he desires first to win her love. So, dressed in the guise of a singer, he joins the princess' suite, and the Princess falls in love with him. As she knows nothing of the real situation,

she is very sad when she formally greets the King's ambassador. Her grand vizier makes preparations for the royal wedding, while the favor of the Princess' companion, Hafisa, is sought by the ambassador. At the end of the act, the Muëzzin's call to prayer is heard from the minaret, and when Feramors has sung a beautiful ballad Lalla Rookh confesses her love for him.

In the second act the old grand vizier tries in vain to win Hafisa, who succeeds in drawing him aside, to give the lovers a chance to meet. When the old man returns, he discovers Feramors and treats him as an intruder. The crowd that is attracted wants to hang the royal singer, whose life is saved by Chosru. The latter cannot, however, prevent his master from being imprisoned.

To the annoyance of the grand vizier, Feramors escapes from prison. The Princess is forced to adorn herself for the reception of her future husband, the King. When his majesty approaches, to her great surprise, she sees that he is none other than Feramors, who, as the charming singer, has won her heart.

### **Il Demonio.**

*(The Demon.)*

Opera in three acts by Rubinstein. Libretto by Wiskowatov, after the Russian of Lermantoff.

Characters: The Demon; Prince Gudal; Tamara, his daughter; Prince Sinodal, betrothed to Tamara; the Angel of Light; Governess of Tamara; Servant to Sinodal; Angels, good and bad Spirits; companions of the princess.

Place, Grusia, in the Caucasus. Time, Middle Ages. First produced at St. Petersburg in 1875.

The first scene represents a wild and lonely country. In a raging storm voices are heard of good and bad spirits alternately. The arch-Fiend appears cursing the world, weary of everything, even of his power. In vain he is warned by the Angel of Light to cease his strife against Heaven; the Demon's only satisfaction lies in opposition to the battle with all that is high and good. He sees Tamara, daughter of Prince Gudal, who expects her bridegroom, the Prince of Sinodal, and full of admiration for her loveliness he woos her. Tamara, frightened, calls her companions, and they all return to the castle, but the words of the stranger, whom she has recognized by the halo of light surrounding him as a being from a higher world, vibrate in her ears. "Queen of my love, thou shalt be the Empress of Worlds," he had said.

The next scene shows Prince Sinodal encamping for the night with his suite. The roughness of the way has delayed his coming to Tamara. Near the camp is a chapel erected in memory of one of his ancestors who was slain on that spot by a ruffian, and the Prince's old servant admonishes him to pray for his soul. To his destruction he postpones the pious duty till morning, for, during his sleep, the Demon brings up his enemies, the Tartars, and the Prince's caravan is attacked, and the Prince killed.

In the second act Tamara stands ready to receive her bridegroom, whose coming has been announced to her by a messenger. Tamara's thoughts are with the stranger, though against her will, when an escort brings



the dead body of Sinodal. While the Tamara is giving vent to her sorrow and her father seeks to comfort her by offering religious consolation, she again hears the voice of the Demon, whispering soft seductions to her. At last she feels that her strength is failing before a supernatural power, and so she begs her father to let her enter a convent. After offering many objections he finally consents, for in truth his thoughts are only of avenging his children.

In the third act the Demon, who really loves Tamara, and regrets his wickedness, seeks to see her. The Angel of Light denies him the entrance, which, however, he finally forces. Passionately he invokes Tamara's pity and her love, and she, rent by conflicting feelings, implores Heaven's aid. But her strength gives way, and the Demon embraces and kisses her.

At this moment the Angel of Light appears, and Tamara is about to hasten to him, when with a loud cry she sinks down lifeless. Satan has lost. Despairing and cursing, he vanishes, and a thunderbolt destroys the cloister, from amid the ruins of which angels bear the unhappy, love-tortured Tamara to Heaven.

### **The Maccabees.**

Opera in three acts by Rubinstein. Libretto by Mosenthal from the drama by Otto Ludwig.

Characters: Antiochus, King of Syria; Cleopatra, his daughter; Georgias, leader of the army; Leah; Judah, Eleazar, Joarim and Benjamin, sons of Leah; Naomi, Judah's wife; Boas, father of Naomi; Jojakim, a priest; Simeï; Amri; Israelites and Syrians.



Place, Modin, in Judea, and Jerusalem. Time, 160 B. C. First produced at Berlin in 1875.

The first act shows Leah with three of her sons, Eleazar, Joarim and Benjamin. Eleazar is envious of Judah, the eldest son, whose courage and strength are on everybody's lips, but his mother consoles him by a prophecy that Eleazar shall one day be High-priest and King of the Jews. The fête of the sheep-shearing is being celebrated, and Naomi, Judah's wife, approaches Leah with garlands of flowers, asking for her benediction. But she is repulsed by her mother-in-law, who is too proud to recognize the low-born maid as her equal, and slights her son, Judah, for his love. She tries to incite him into rebellion against the Syrians, when Jojakim, a priest, appears. He announces the death of Osias, High-priest of Zion, and calls one of Leah's sons to the important office. As Judah feels no vocation for such a burden, Eleazar, his mother's favorite, is chosen, and so Leah sees her dream already fulfilled. They are about to depart when the approaching army of the Syrians is announced. Terror seizes the people, as Georgias, the leader of the enemy, marches up with his soldiers and loudly proclaims that the Jews are to erect an altar to Pallas Athene, to whom they must pray henceforth.

Leah seeks to inflame Eleazar's spirit, but his courage fails him. The altar is soon erected, and as Georgias sternly orders that sacrifices are to be offered to the goddess, Boas, Naomi's father, is found willing to bow to the enemy's commands. But the measure is full. Judah steps forth, and striking Boas, the traitor to their faith, dead, loudly praises Jehovah. He calls his peo-

ple to arms, and repulses the Syrians. Leah, recognizing her son's greatness, gives him her benediction.

The second act represents a deep ravine near Emaus. The enemy is beaten, and Judah is resolved to drive him from Zion's walls, but Jojakim warns him not to profane the coming Sabbath. Judah tries to overrule the priests and to excite the people, but he is not heard, and the enemy is able to kill the psalm-singing soldiers like lambs.

The next scene shows us Eleazar with Cleopatra, daughter of King Antiochus, of Syria. They love each other, and Eleazar consents to forsake his religion for her, while she promises to make him King of Jerusalem. In the next scene Leah, in the city of Modin, is greeted with acclamations of joy, when Simeï, a relative of the slain Boas, appears to bewail Judah's defeat. Other fugitives coming up confirm his narrative of the massacre. Leah hears that Judah has fled, and that Antiochus approaches, conducted by her own son, Eleazar. She curses the apostate. She has still two younger sons, but the Israelites take them from her to give as hostages to the King Antiochus. Leah is bound to a cypress tree by her own people, who attribute their misfortunes to her and to her sons. Only Naomi, the despised daughter-in-law, remains to liberate the miserable mother, and together they resolve to ask the tyrant's pardon for the sons.

In the third act we find Judah, alone and unrecognized, in the deserted streets of Jerusalem. Hearing the prayers of the people that Judah may be sent to them, he steps forth and tells them who he is. All sink

at his feet, swearing to fight with him to the death. While Judah prays to God for a sign of grace, Naomi comes with the dreadful news of the events at Modin, which still further rouses the anger and courage of the Israelites. Meanwhile Leah has succeeded in penetrating into Antiochus' presence to beg the lives of her children from him. Eleazar, Georgias and Cleopatra join their prayers to those of the poor mother, and at last Antiochus consents, and the two boys are led into the room.

The King will only grant their liberty on condition that they renounce their faith. They are to be burned alive should they abide by their heresy. The mother's heart is full of agony, but the children's noble courage prevails. They are prepared to die for their God, but the unhappy mother is not even allowed to share their death. When Eleazar sees his brother's firmness, his conscience awakens, and, notwithstanding Cleopatra's entreaties, he joins them on their way to death. The hymns of the youthful martyrs are heard, but with the sound of their voices there suddenly mingles that of a growing tumult. Antiochus falls, shot through the heart, and the Israelites rush in, headed by Judah, putting the Syrians to flight. Leah sees her people's victory, but the trial has been too great, she sinks back lifeless. Judah is proclaimed King of Zion, but he humbly bends his head, giving all glory to God.

**Nero.**

Opera by Rubinstein. Libretto by Jules Barbier.

Characters: Nero, Emperor of Rome; Julius Vindex; Tigellinus; Babillus; Saccus; Sevirus; Terpanter; Poppæa Sabina, Otho's wife, Nero's mistress; Epicharis, a freed-woman; Chrysa, her daughter; Agrippina, mother of Nero; Lupus, a Roman boy; Calpurnius Piso; Faenius Rufus; Sporus; Valerius Messala; Thraseas Paetus, a senator; Salvius Otho, Governor of Lusitania; Delia, Poppæa's slave; an aged Christian; the leader of a band of jugglers; a public crier; a street vender; a centurion; Shades; the Emperor Claudius; Britannicus; Seneca; Burrus; Lucanus; Petronius; Octavia, Nero's wife. Senators, patricians, Augustans, priests, lictors, players, musicians, Christians, Greeks, Gauls, Germans, Ethiopians, slaves, vestals, courtesans, dancers and female slaves.

Place, Rome. Time, 67 A. D. First produced at Hamburg in 1879.

Although written for the French stage, this opera was first produced in Germany. Ten years later it was staged in New York under the direction of the late Theodore Thomas.

Epicharis, a courtesan, has a young and lovely daughter, who lives apart from her. The notorious mother's house is a meeting-place for the dissolute Roman nobles. On a certain evening a crowd is assembled there for the purpose of plotting against the emperor Nero. Those leading the conspiracy are Julius Vindex, Prince of Aquitania, Saccus the poet, and Terpander, the citharist.

They are interrupted by a disturbance outside. Chrysa enters, followed by a band of masked revellers, who have insulted her in the street. At her entreaty for protection Vindex declares himself ready to defend her, whereupon Nero throws aside his mask and reveals himself. Nero demands the girl. The guests stand aside in amazement. Saccus, the poet, satirically suggests that Nero should wed Chrysa. Vindex, having discovered that the girl is the daughter of the courtesan in whose house they are assembled, no longer takes her part. A false marriage takes place between Nero and Chrysa, in which the guests join in a drunken frenzy. Vindex astonishes them by breaking into a wild song, in which he curses the Emperor. As his song ends Chrysa, who at her mother's order has drunk a narcotic, falls senseless, and Vindex is carried off as a prisoner of Nero.

Word is brought to Poppæa, the mistress of Nero, of the Emperor's new infatuation, and she is made very uneasy. Babillus, the astrologer, enters, however, and tells her that not only is Chrysa dead, but Octavia, Nero's wife, is condemned to death. Nero meets Poppæa, who upbraids him for his fickleness, and the Emperor soothes his mistress by flattery.

The truth of the matter is that Agrippina, Nero's mother, has taken possession of Chrysa, and keeps her a prisoner to further her own political ends. Epicharis, thinking that her daughter is in Nero's power, interrupts his audience with Poppæa to implore the restoration of the girl. From this interview the mother learns that Chrysa is alive, and leaves the palace to go in search of her. Nero and his mother enter the tem-

ple in advance of a long procession, and while the rites of the temple are in progress Poppæa, who has discovered Chrysa's hiding-place, tells Epicharis where she is. In the finale of this act Nero issues from the temple and announces his divinity to the people.

Chrysa has escaped from the house of the mother of Nero, and is hidden in a cottage belonging to her own mother. She is guarded by Vindex, who has declared his honorable love for her. Epicharis, seized and imprisoned by Nero, has been released in order that Chrysa may be traced by her mother's return to the cottage. When Vindex leaves the women to seek a refuge for them outside Rome, Nero suddenly appears. He asks the girl to share his imperial throne, but she spurns him, and his love turns to hatred. Poppæa, who has followed the Emperor, reminds him that Rome is burning, and with wicked laughter the half-mad Nero recalls that it was he who started the conflagration. While Chrysa and her mother are dragged after him, Nero goes to watch the destruction of the city. He stops to sing and play upon the wall, and to curse the Christians. Chrysa, declaring that she is herself a Christian, is killed by the infuriated people. Her mother is crushed by a falling wall.

In the fourth act Nero, in a frenzy of rage and madness, is seen in the tomb of Augustus. The ghosts of his victims appear to terrify him. Saccus enters to tell him of the revolt of the army, and he rushes out into the streets of the Campagna as Vindex, leading the rebellious soldiers, comes upon him. As Nero falls dying beneath the swords of the angry soldiers, a Cross shines in the heavens, and distant music proclaims the triumph of Christianity.





## Tchaikowski.

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Peter Il'titsch Tchaikowski was born April 25, 1840, at Wotkinsk, in the government of Wiatka (Ural District), where his father was engineer to the Imperial mines. In 1850 the father was appointed Director of the Technological Institute at St. Petersburg, and there the boy, in 1850, entered the School of Jurisprudence to which only the sons of high-class government officials are admitted. Having completed the prescribed course in 1859, he was appointed to a post in the ministry of Justice. In 1862, however, when the Conservatoire of Music was founded at St. Petersburg, he left the service of the state, and entered the new school as a student of music. He remained there till 1865.

At the Conservatoire of Music his masters were Zarembo for harmony and Bekker for pianoforte. At home he had pianoforte lessons with Kündinger. As he became more advanced at the Conservatoire, he took orchestration lessons from Nicholas Rubinstein; he also studied the flute, and took organ lessons from Heinrich Stiehl, and composition under Anton Rubinstein. In 1865 he took his diploma as a musician, together with a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866 Nicholas Rubinstein invited him to take the post of professor of harmony, composition, and the history of music at the new

Conservatoire of Moscow. He held this post, doing good service as a teacher, for twelve years. The art circles of Moscow soon welcomed the new settler among them, and he quickly formed friendships with Kashkin, his aftertime chronicler; with Jurgenson, his publisher; and with Otrovsky, the writer of plays and of operatic libretti. Always attracted by opera, he even at this early period cast about for a book for musical treatment, and from Otrovsky he received the libretto of *The Voievoda*, which he soon set to music. Fortunate in his reputation, his opera was mounted and staged in 1869, and had a run of ten nights. His next opera, *Undine*, was less successful, for upon the completion of the score it was sent to St. Petersburg, and was lost for years. When it eventually came to light once more, and was returned to its composer, Tchaikowski contemptuously tossed his offspring into the fire, a fate that befell more than one of his compositions.

But the composition of opera, always a luxurious pursuit, was not the main business of his life at this period. His students' classes took much of his time, and still more was given to the creation of various forms of musical works. For proper concentration of mind he left Nicholas Rubinstein's hospitable home, and took lodgings of his own for the time being. The compositions which he put forth, however, met with very adverse criticism from those whose good opinion he most desired to win. Both the Rubinsteins found faults and picked holes, and even the charming first symphony, *Winter Day-Dreams*, with its many captivating beauties, met with no favor at their hands. Tchaikowski, living at Moscow, longed for St. Petersburg, but the

snubbings which his musical compositions received in that city were the means of reconciling him to his own home, where he was more appreciated and better understood.

However, his ballet music to *The Snow Maiden* was much admired, and in 1874 he won the first prize in an opera competition by a work, *Vakoula the Smith*, which subsequently went through a series of metamorphoses.

Compositions continued to pour from his pen at a rapid rate, for he was an indefatigable worker, and his output was enormous. In 1878 Tchaikowski was married, and for some years afterwards remained at Moscow, occupied in writing many of those works by which he is best known to-day. The Moscow creations, for example, include, amongst many others, the *Third String Quartet* in E flat minor, *Francesca da Rimini*, the *Marche Slave*, the opera *Eugen Onégin* (his most successful opera), the *Fourth Symphony*, the *Italian Capriccio*, the "1812" *Overture*, the *Pianoforte Trio*, and some of the orchestral suites.

Tchaikowski was now no longer the poor student, but the recognized composer, and his pecuniary affairs seem to have prospered. Moreover, Madame von Meck's annuity left him free from all anxiety on this score. In 1885, therefore, we find that he determined to carry out a long-cherished project—that of living quietly in the country. From this date until the end of his life he became somewhat jocularly known as "The Hermit of Klin;" for in the village of Maidanovo, and afterwards in the manor-house of Frovolo, both near the town of Klin, he found the haven he desired.

Undoubtedly his artistic pleasures were many, and, in spite of his title of hermit, he did not shut himself off from the outside world; he even conquered his extreme diffidence, and traveled from time to time in foreign countries as a conductor and producer of his own works. Thus, in 1888 he made a considerable tour, of which the diary, written by himself, has fortunately been preserved. In it he relates how, at the age of forty-seven (when, by the by, he speaks of himself already as being in his declining years), he was persuaded, almost forced, to conduct one of his operas in Moscow; and how that, the start once made, the almost immediate outcome was a three months' concert tour in Western Europe. He visited Hamburg, Leipsic, Berlin, Prague, Paris, and London. His brightly written account of his journeys is worth reading, especially the pages in which he describes his meetings with Brahms and with Grieg.

In 1890 Tchaikowski's *Dama di Picche*, a gloomy but powerful work, was given in St. Petersburg. In 1891 he made a visit to the United States, giving a series of concerts at Carnegie Hall, followed by a tour through several of the cities, where he was warmly received. On his return from America he wrote the *Sleeping Beauty*, a ballet from which the piquant numbers of the *Casse Noisette* suite were afterwards drawn.

His last summer was that of 1893. It was specially notable for a visit to England, where he received the honorary degree of Doctor of Music from the University of Cambridge. Tchaikowski returned to Russia for the winter, and finished the now famous *Sixth* (*Pathetic*) *Symphony*, which he had already sketched before leav-

ing home. The date of the score is August 31, 1893, and it seems to have been produced with the composer conducting it at St. Petersburg early in October. Within a few weeks the composer was dead. Sensational rumors at once sprang up; the gloom of the first and last movements of the symphony seemed so well to coincide with a theory that this tragically sudden death was not altogether natural, that many believed suicide had been committed. On the other hand, it was affirmed that death was caused by cholera, brought on by drinking impure water in a restaurant. The extended description of Tchaikowski's last hours, which appears in the biography which his brother Modeste has written, goes far to remove any idea of suicide. The date of Tsai-kowski's death was Nov. 5, 1893.

### Eugen Onégin.

Opera by Tchaikowski. Libretto by Kashkin from the novel of the same name by Poushkin.

Characters: Mme. Levine; Olga and Tatiana, her daughters; Lenski, a lover of Olga; Eugen Onégin, the friend of Lenski; Prince Gremin; a Nurse.

Place, Russia. Time, the Nineteenth Century. First produced at St. Petersburg in 1877.

At the beginning of the Opera Olga and Tatiana, the daughters of Mme. Levine, are occupied by their domestic duties in the country house of their mother. Lenski, who arrives upon the scene, is the lover of Olga. He brings with him his friend, Eugen Onégin. The latter entertains Tatiana in the garden with some love-songs. Tatiana subsequently confesses to her old nurse her love for the stranger, and finally sends him a note.

Tatiana meets Eugen in the garden again, but in reply to her overtures Eugen tells her that he feels for her only the regard of a brother. Later, at a dance at Mme. Levine's house, Eugen pays very apparent court to Olga, and Lenski becomes jealous. He challenges his friend to a duel, and they meet on a frosty morning. Lenski is killed in the encounter.

Five years later Eugen finds himself in the apartments of Prince Gremin. There he sees a familiar face in the photograph of a pretty woman. He asks who she is, and finds that she is the little Tatiana of his youth, now the wife of Prince Gremin.

Eugen falls in love with the Princess Tatiana. His love grows to a passion, and he finally enters her apartments to beg her to fly with him. In a song Tatiana admits that she loves Eugen, but refuses to leave her home. Eugen, realizing that he has lost everything—his love and his friend—is overwhelmed with a bitter sense of her losses, and rushes from Titania's apartment in despair.

### **Dama di Picche.**

*(Queen of Spades.)*

Opera by Tchaikowski. Libretto adapted from Pushkin's novel by Modest Tchaikowski.

Characters: Ermano, a Russian officer; Tomski, a friend of Ermano; Count St. Germain; Lisa, a French Countess; the "Dama di Picche;" her granddaughter; officers, ladies and servants.

Place, Russia. Time, the Nineteenth Century. First produced at St. Petersburg in 1890.



The grandmother of Lisa has in her youth been a notorious gambler. Luck always came her way, and it was rumored that it was through a secret combination of the cards. She had also been a great beauty, in addition to winning enormous sums at cards, but it had been predicted to her that should a man, after making love to her, demand the names of her winning cards, it would be her death-warrant. The card-playing grandmother of Lisa passed her youth in daily dread of this lover, while her skill at cards won her the nickname of the Queen of Spades (*Dama di Picche*). As the countess grew old and ugly, however, the terror of the prediction ceased to haunt her, as she knew that her beauty had faded, and that without it she could not inspire love.

Lisa, the pretty granddaughter of the countess, has a lover, Ermano, a poor Russian officer. He wishes to marry her, but Lisa is a rich girl, and he is afraid of being considered a fortune-hunter. In his desire to become wealthy, so that he may win Lisa, Ermano frequents the gambling-rooms, trying to make a great deal by risking a little. In this way he loses all he has. While in the gambling salons he hears the story of Lisa's grandmother, and believes that if he could only wring the secret from the grandmother he would become as rich as she. With this idea uppermost, he rushes to the old lady with violent protestations of love, and before she can answer demands the names of the winning cards. The countess refuses to tell, and the young officer, drawing out his revolver, threatens her with death unless she gives up the secret. This is too much for the grandmother, and she falls dead. Ermano escapes unseen to



his home, and while he is cursing his bad luck the spirit of the dead woman enters his room, gives the names of the cards in quick succession, and vanishes with a menace for his future.

With the magic numbers in his mind—three, seven, ace—Ermano goes to the gambling houses, and rapidly wins a large fortune. With so much money at his command his mode of life naturally changes, and he soon forgets Lisa, who drowns herself in the Neva. The loss of his little sweetheart makes little difference to the young officer, and he continues to play. One night, when he has staked all upon the turn of a single card, the ace does not turn up, but instead appears the queen of spades. With this turn of the cards Ermano is instantly as poor as when he started, and while he is wondering at his change of luck the spirit of the countess again appears to him and demands his life in revenge for her own and Lisa's. Ermano, knowing that he has reached the end, obeys the countess' commands and shoots himself.

## Moszkowski.

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Moritz Moszkowski was born on August 23, 1854, at Breslau, of Polish parentage. He received his earliest musical instruction at Breslau and Dresden, and his artistic training at Stern's Conservatory and Kullak's Academy in Berlin, becoming a teacher in the latter institution. In 1873 he arranged his own first concert at Berlin, which was a brilliant success. Since that time he has made repeated concert tours, visiting Berlin and various other Continental as well as Russian cities.

As a composer Moszkowski has a practiced pen, but lacks marked originality. His *Spanish Dances* are excellent, and these first made him known in musical circles. Subsequently his symphonic poem, *Jeanne d'Arc*, met with great approval at Berlin and other German cities in 1879. An opera, *Boabdil*, was successfully produced in April, 1892, at Berlin. It had its initial American production on January 24, 1893, when Oscar Hammerstein opened his first Manhattan Opera House in New York with an English version.

### Boabdil.

Opera in three acts by Moszkowski. Libretto by Carl Wittkowski.

Characters: Ferdinand V., King of Castille and Amazon; Roderigo, Count of Cabra, commander of the

army, and a relative of Ferdinand; Boabdil, King of Granada; Aixa, his mother; Zoraja; Abil Gazan ben Jessuf, a captain in the Moorish army; the Iman of Granada; First Knight of Cabra's troop; Second Knight; four Moorish servants; grandees and gentlemen of the suites of Ferdinand and Boabdil; priests, warriors and people.

Place, Cordova and Granada. Time, the Fifteenth Century. First produced at Berlin in 1892.

The scene of the first act is that of a square in Cordova. The people are rejoicing at the approach of the Count of Cabra, who is returning after a successful expedition against the Moors. Upon his arrival the Count is received by the King and his nobles, and Ferdinand bestows the Order of the Garter upon the conqueror. Cabra, however, is overcome with despair, since he has been unsuccessful in the attempt to recover his daughter, Elvira, who is in the hands of the Moors. Accompanied by four Moorish youths Zoraja enters, and laying jewels at the feet of Ferdinand pleads for the life of Boabdil. Among the offerings is an amulet, which is seized and closely scrutinized by Ferdinand. He demands Zoraja's rank, and asks whence the jewel came. Zoraja replies that she is maid-of-honor to Aixa, Boabdil's mother, and says that the amulet has been worn by her since childhood. Count Cabra recognizes the amulet, and claims Zoraja as his long-lost daughter, Elvira. Zoraja, restored to her father, still vainly pleads for the life of Boabdil. The Moorish king is sent for, and Ferdinand discloses a plan to make him a vassal of Spain, and so secure his help in crushing the rebel, Zagal. Boabdil and his mother enter, and are

received in a friendly manner by the King, to whom he swears fealty on condition that Zoraja will become his bride.

The first scene of the second act is a garden in the Alhambra. The march of the Spaniards, who have restored Boabdil to his throne and are returning to Cordova, is heard in the distance. Boabdil, who regrets the absence of Zoraja, is warned by his mother to have no confidence in the Spaniards, whose treachery is well known. At this moment Zoraja, who has escaped from her father's palace, enters, and discloses a plot overheard by her, by which Boabdil and his people are to be crushed.

The second scene passes in the Lion Court of the famous Moorish palace. Zoraja and Boabdil are united in marriage by the Iman of Granada, in accordance with the rites of the Koran. Cabra then appears, and demands the return of his daughter. He is driven from the palace by King Boabdil, who renounces his allegiance to Ferdinand, and declares war against him.

The third act takes place on the terrace of the palace. Boabdil prepares for an attack by the Spaniards. Jessuf, one of his officers, plots against his king, and is approached by Cabra, disguised as a Moor, who induces him to betray Boabdil. Zoraja again overhears the plot against her husband. Jessuf is to lie in wait and shoot Boabdil when he appears on the terrace wearing a white cloak and carrying the standard of Granada. Jessuf retires, and Zoraja begs her father to relinquish his wicked designs. Cabra refuses, and dares her to call the guards and save her husband at the cost of her father's life. Bewildered by the position, Zoraja does

nothing. Presently, however, she entreats Boabdil to change his hour of attack. As he will not consent to this, she obtains possession of his cloak and the standard by a ruse, and appearing as Boabdil on the terrace is shot to save him. Cabra discovers that he has murdered his daughter, and, frenzied by grief, Boabdil stabs him. The King of Granada then falls under the fire of the Spaniards, who have gained possession of the city through the treachery of Jessuf.

## Paderewski.

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Ignace Paderewski was born at Padolia, Russian Poland, in January, 1860. At six years of age he had his first piano lessons from an itinerant fiddler, and at twelve began systematic study at the Warsaw Conservatory, under Roguski in harmony and in piano under Janothra, then eighty years old, from whom Paderewski received the traditions of the past generation. At sixteen the young pianist made a tour of Russia in concerts, and at eighteen was made a professor of music at the Conservatory. He was married at twenty, and a year later was a widower with an infant son.

For a few years the pianist went to Berlin, where he studied under Kiel and Urban, and in 1882 published a collection of his compositions. A chance meeting with the Polish actress, Madame Modjeska, resulted, through the encouragement she offered, in his going to Vienna to study with the celebrated teacher of piano, Leschetizky. Before he was thirty Paderewski was made famous by the enthusiasm shown by the people and press at his Parisian debut in 1888.

His long series of musical compositions, which includes variations and fugues, songs, sonatas, concertos and many other forms, culminated in the production at Dresden in 1901 of Paderewski's gypsy opera, *Manru*, which is remarkably strong for a first attempt in that line of work, and contains much excellent music.

During one of Paderewski's many visits to America

he founded the Paderewski Fund for the encouragement of native American composers, which every year gives prizes for the best orchestral, choral and chamber work presented. In February, 1908, Paderewski accepted the post of director of the Warsaw Conservatory. He was married in 1899 to Baroness Gorsky von Rossen, widow of the Polish violinist.

Paderewski's works all show marked individuality, and give promise for the future. It has long been his wish to retire from concert work and to devote himself to composition. As a pianist such sensational success as Paderewski has enjoyed has been equalled only by Liszt and Rubinstein. The critics have been inclined to be severe with him on account of this very popularity. Some have even gone so far as to ascribe his irresistible charm to hypnotism. His playing is exceptionally brilliant, and appeals both to the ignorant and to the musically educated, for his interpretations are emotional and poetic, but also intellectual. Possibly the secret of his power may be best described by the one word—personality. Paderewski lives as a gentleman-farmer at his home on Lake Geneva, in Switzerland, or at Kasnia, his Polish estate. He is an interesting man, charitable, modest and most approachable, and is said to be greatly beloved by his neighbors and tenants.

### **Manru.**

Opera in three acts by Paderewski. Libretto by Nossig.

Characters: Manru, a gypsy; Ulan, a maiden of Galicia; Hedwig, her mother; Asa, a gypsy girl; Urok, a dwarf; Oros, a gypsy chief; Jagu, a gypsy fiddler; mountaineers, village maidens and gypsies.



Place, in the Tatra mountain district, Hungary. Time, Nineteenth Century. First produced at Dresden in 1901.

Manru, a wandering gypsy, has fallen in love with a peasant girl, Ulaná, and has married her against her mother's wishes. In the first act mother Hedwig laments her daughter's loss. While the village lasses are dancing and frolicking, Ulaná returns to her mother to ask her forgiveness. She is encouraged by a hunchback, Urok, who is devoted to her, and who persuades the mother to forgive her child on condition that she shall leave her husband. As Ulaná refuses, though she is in dire need of bread, Hedwig sternly shuts her door upon her daughter. Ulaná turns to Urok, who does his best to persuade her to leave her husband.

Urok is a philosopher; he warns the poor woman that gypsy blood is never faithful, and that the time will come when Manru will leave his wife and child. Ulaná is frightened, and finally obtains from Urok a love potion, by which she hopes to secure her husband's constancy. When she tries to turn back into the mountains she is surrounded by the returning villagers, who tease and torment her and the hunchback, until Manru comes to their rescue. But his arrival only awakes the villagers' wrath. They fall upon him and are about to kill him when mother Hedwig comes out and warns them not to touch the outlaws on whom her curse has fallen.

The second act takes place in Manru's hiding-place in the mountains. The gypsy is tired of domesticity. He longs for freedom, and quarrels with his wife, whose sweetness bores him. She patiently rocks her child's cradle and sings him to rest. Suddenly Manru hears

in the distance the tones of a gypsy fiddle. He follows the sound, and soon returns with an old gypsy, who does his best to lure him back to his tribe. But love and duty prevail; and when Ulana offers him the love-philtre he draws it at one draught. Immediately feeling the effect of the potent drug, he becomes cheerful, and receives his wife, who has adorned herself with a wreath of flowers, with open arms.

In the third act Manru rushes out of the small, close hut. His intoxication is gone; he gasps for air and freedom. Wearily he stretches himself on the ground and falls asleep. The full moon, shining on him, throws him into a trance, during which he rises to follow the gypsy tribe whose songs he hears. In this state he is found by Asa, the gypsy queen, who loves him and at once claims him as her own. But the tribe refuses to receive the apostate, and their chief, Oros, pronounces a terrible anathema against him. However, Asa prevails upon her tribe to pardon Manru.

Oros in anger flings down his staff of office and departs, and Manru is elected chief in his place. Once more he hesitates, but Asa's beauty triumphs; he follows her and his own people. At this moment Ulana appears. Seeing that her husband has forsaken her, she implores Urok, who has been present during the whole scene, to bring Manru back to her, but in vain. When Ulana sees Manru climbing the mountain path hand in hand with Asa, she drowns herself in the lake. But Manru does not live to enjoy the result of his treachery. Oros, hidden behind the rocks, is on the watch for him, and, tearing Asa from him, he throws his rival from the rocks into the lake.

## Smetana.

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Friedrich Smetana was born in Leitomischel, Bohemia, on March 2, 1824. Against his father's wishes he developed a capacity for music early in life, and at the age of six played the piano at a festival in his native town with so much success that his father's scruples were overcome, and he was eventually allowed to begin his serious studies of music in Neuhaus, Southern Bohemia, under Ikavec. Later he studied the piano at Pilsen, and soon became known as the best local pianist. From Pilsen he went to Prague, where he established himself as a teacher of the piano. Not long after settling in that city he married Katherin Kolar, a pianist, and with her help opened a piano school. Smetana soon became imperial concert master at Prague, and acquired marked influence in the musical world of Bohemia.

From 1856 to 1861 Smetana occupied the post of conductor of the Philharmonic Orchestra at Gothenburg, Sweden, and during this period produced three symphonies. Soon after his return to Bohemia his wife died. Smetana then began work on the first of the eight operas which have made his name a household word in his native country. This opera, *Die Brandenburger in Böhmen*, was severely attacked by the critics, who accused him of trying to subvert the Bohemia na-

tional music to that of the German school. This distressed Smetana, who was devoted to the national traditions, and he determined to write an opera in a popular style. The result was *Die Verkaufte Braut*, which is considered one of the best light operas in the modern repertoire.

With *Dalibor*, produced in 1868, he returned to the serious vein of his first opera. *Zwei Witwen* was produced in 1874, and *Der Kuss* in 1876. The latter is often cited as an excellent example of light opera. *Das Geheimniss* and *Libussa* (1881) added to his popularity as a distinctly national composer, and *Die Teufelswand*, produced in 1882, although it shows the effects of the musician's waning powers, has many passages of strong dramatic force.

Never very strong, his excessive labors brought on nervous troubles, and in 1884, when the whole nation honored his birthday with a festival, he was a mental wreck. He died on April 20th of that year in an asylum at Prague, where he had been placed by his friends.

### **Die Verkaufte Braut.**

(*The Bartered Bride.*)

Opera by Smetana. Libretto by Sabina.

Characters: Krusina; Mary, his daughter; Hans, a laborer; Micha, a wealthy farmer; Wenzel, his son; Kezal, a marriage broker; peasants.

Place, Bohemia. Time, the Nineteenth Century. First produced at Stockholm, Sweden, in 1866.

The opera is based upon the marriage of Mary, the daughter of Krusina, to Hans, her father's laborer.

Mary and Hans are in love with each other, but Krusina, a wealthy Bohemian farmer, is anxious to have his daughter marry well. Upon the advice of Kezal, a marriage broker, Wenzel, the son of Micha, a neighboring farmer, who is also a wealthy man, asks for the girl's hand. Mary, angry with Wenzel for wishing to marry without love, soundly berates him, and sends him about his business.

Kezal finds that Mary's father would pay him well for finding a rich husband for the girl, and offers money to Hans if he will desert her. Hans, to the great surprise of all, accepts the marriage broker's proposition, but stipulates that in the agreement it shall be set down that Mary is to marry the son of Micha. Mary is greatly surprised and deeply hurt by the action of Hans. Krusina and the marriage broker are delighted at the turn of affairs, but are chagrined to find that Wenzel has suddenly become infatuated with a circus performer, Esmeralda, and that in order to be near her he has disguised himself as a dancing bear and travels with the circus.

Soon tiring of this life, Wenzel returns to find Mary obdurate in the matter of the marriage contract. Tired and disgusted at the perfidy of man, Mary has declared that she will marry no one, but Hans appears and begs her to accept *the son of Micha*, saying that it is the dearest wish of his life to see her become the daughter-in-law of the rich farmer. In pique against Hans Mary signs the marriage contract. Just before the wedding Micha recognizes in Hans his long-lost son, and thus, according to the contract, Mary is duly united to the son of Micha (Hans). Krusina, only too pleased

to have the marriage take place, agrees to the union, and Wenzel finds himself with neither bride nor fortune.

### **Dalibor.**

Opera in three acts by Smetana. Libretto by Joseph Wenzig.

Characters: Wladislaw, King of Bohemia; Dalibor, captain of the guard; Budiwoj, a judge; Benesch, a jailer; Veit, Dalibor's squire; Milada, sister of the dead Burgrave; Yutta, an orphan.

Place, Prague. Time, the Fifteenth Century. First produced at Prague in 1868.

In the first act Dalibor is condemned to imprisonment for life, because he has killed the Burgrave. But his valor has inspired the populace and his friends to use every means to free him. When the king took his seat as judge, the Burgrave's sister, Milada, was commanded to relate the details of Dalibor's sudden night attack on her brother's castle, when he killed the Burgrave. Dalibor was brought in to defend himself, and he fearlessly told his reasons for the crime. The Burgrave had cruelly murdered his best friend, Zdenko, and when he had demanded a ransom, the insolent Burgrave had sent him his friend's head. He had but fulfilled his oath of vengeance when he killed the Burgrave. His appearance and courage excite the admiration of Milada, who pleads for his pardon, which is refused her. The orphan, Yutta, who is loved by Dalibor's squire, Veit, notices that Milada is attracted to Dalibor and assists her in her plans for his release.

Milada disguises herself in male attire and becomes



the jailer's helper. Dalibor has asked for a violin, and the jailer allows Milada to take it to him. When she sees Dalibor in the dungeon, she discloses her identity and tells him of her plans to release him. She leaves his prison door open and departs, expecting him to escape. But the judge, Budiwoj, had feared an attempt to release Dalibor and had cautioned the jailer, so her design is frustrated. The King then orders Dalibor to be brought to him in chains and sentences him to death that same day. Dalibor calmly returns to prison.

Again Milada disguises herself, this time as a soldier, and goes with her followers to the castle to meet Dalibor. The ringing of the bell for the condemned tells her of the failure of her plan. Then she decides to use force to free him, and her followers obey her commands. After a terrific conflict they return with Dalibor. He is carrying Milada, who has been mortally wounded. As the curtain falls Milada repeats the name of Dalibor, and dies in her lover's arms.

### **Der Kuss.**

(*The Kiss.*)

Opera in two acts by Smetana. Libretto by Krasnohorska.

Characters: Fedor Zarkow, a countryman; Marinka, his daughter; Hanno, a young widower; Janusch, his brother-in-law; Brigitta, an old relative of Marinka; Clara, servant of Zarkow; Steffan, leader of the smugglers; the frontier guard.

Place, the Bohemia mountains near the frontier.



Time, the Nineteenth Century. First produced at Prague in 1876.

Marinka formerly had a suitor, Hanno, who jilted her in order to marry a richer girl. After his wife's death he comes to repair his wrong by again asking for Marinka's hand. Brigitta, her old relative, tells her of Hanno's intentions, and the girl is delighted, but her father does not approve of the union, because both are very stubborn. Hanno promises not to quarrel with his wife, and when Marinka enters to receive him all goes well until Hanno tries to kiss her. All are astonished when she pushes him away and declares that her father did right to object.

Hanno is offered all kinds of advice as to how he can best conquer her stubbornness, some say by means of kindness, some by indifference, others by severity. But when they are alone they get along very comfortably. Still Hanno is not permitted to kiss her, because Marinka believes his dead wife would not approve of it until after they are married. This angers him, and he threatens to seek another bride. Zarkow enters and scolds them both. Hanno leaves the house. He returns with musicians and girls only to tease Marinka, but she becomes so angry that she packs her bundle and joins the smugglers. Steffan, the leader of the band, soon grasps the situation, and brings it to a happy conclusion. Marinka becomes frightened when the frontier guard suspect her of having smuggled goods, and Hanno and his friends come to ask her pardon. She finally rushes to his arms, and is about to kiss him when he pretends that now he does not want a kiss; but he soon gives in and she embraces him heartily.











